

MUSICAL AMERICA



Edited by John F. Freund

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CONRIED RETURNS, SLIGHTLY BETTER

**Declares Cure at Heiden Has
Helped Him—Announces
More Plans.**

**Metropolitan Opera House Director Predicts
Great Things for Coming Season—Hopes
to Give Opera Every Night With Popular
Price Matinees—Discusses Successor.**

Heinrich Conried, director of the Metropolitan Opera House, returned to New York Wednesday, after spending the entire Summer abroad, combining business in connection with the coming season of opera, with an attempt to regain his health. Although the treatment taken by the impresario at Heiden, Switzerland, has not completely effected his cure, MUSICAL AMERICA, which was the first paper to announce his serious illness, takes pleasure in reporting that he has been greatly benefited during his Summer abroad.

When the *Kronprinzessin Cecilie*, upon which Mr. Conried came over, docked, he was hurried away in an automobile to his home at No. 65 West Seventy-first street, where he had a conference with Ernest Goerlitz, general manager of the Metropolitan Opera House.

Late Wednesday afternoon Mr. Conried was driven to the opera house, and representatives of the New York papers had an opportunity to interview him. It was particularly noticeable that the director has not yet regained complete control of his limbs. He still retains, however, his characteristic vigor, which was brought into play when he denied reports that he was in so serious a condition that he might not be able to resume his duties during the coming season.

In the statement given to the members of the press, the Metropolitan Opera director set forth his plans and told something about the new singers who have been engaged to appear for the first time in this country. He confirmed the season's list of operas and artists which has from time to time been published in MUSICAL AMERICA and made the prophecy that the coming year will outshine all that have gone before it.

Mr. Conried said he hopes to give opera every night in the week and matinees at popular prices. "We expect to lose money," he said, "but it is our intention to make the Metropolitan the leading opera house in the world. Gustav Mahler will arrive in December, three weeks after the opening, and will conduct 'Tristan' at his debut.

"I have discussed the question of my successor with the directors of the Opera House, but if I were on my deathbed I should refuse to name one.

"Berta Morena will surely come this season. She has developed into a wonderful artist. Riccardo Martin, the American tenor, who is studying two rôles with Mahler now, will cause a sensation. 'Don Juan' will be given with Chaliapine, Eames, Farrar, Bonci, Sembrich and Scotti. 'Adriana Lecouvreur' will most likely open the season. 'Trovatore' will be cast with Eames and Caruso, and a Beethoven Festival will be given toward the end of the season, under Mahler's direction."



MARK HAMBOURG

Eminent Russian Pianist Who Arrived Friday on the "Lusitania" for a Tour of the United States—His First Appearance Will Be with the Philadelphia Orchestra in Philadelphia on October 18—Mr. Hambourg Is Accompanied by His Bride, Formerly Dorothy Muir Mackenzie.

Mme. Nordica Returns to New York.

Mme. Lillian Nordica returned to New York on the *Kronprinzessin Cecilie* on Wednesday. When questioned as to her plans, she said she would go on without delay to Ardsley-on-the-Hudson to make further arrangements for establishing her festival theatre and musical institute. On November 4 she will sing the title rôle in Ponchielli's "La Gioconda" at the opening of the Manhattan Opera House, with Mme. Schumann-Heink and Giovanni Zenatello in the other leading parts.

Ernst's Opera to Be Given in Halle.

HALLE, Oct. 7.—"Gouverneur und Müller," the opera written by Alfred Ernst, for many years the director of the St. Louis Choral Symphony Society, has been accepted by the Halle Stadttheater and will have its première here at the end of January or beginning of February.

Teacher of Singing Bankrupt.

Francis Fisher Powers, the New York teacher of singing, has filed a petition in bankruptcy with liabilities \$24,685 and nominal assets \$8,453 due from ninety pupils. The debts were contracted principally for borrowed money, rent, legal services, household supplies, music books, etc. Two years ago Mr. Powers organized a party of young American singers to travel abroad and continue their studies under him in foreign cities.

Victor Herbert Finds a Libretto.

It was announced this week that Victor Herbert has found a suitable libretto for the grand opera he is to compose for production at the Manhattan Opera House. Mr. Herbert does not reveal the name of the libretto, but states that the theme is historic and American, taken from the history of this country since the War of Independence.

MACMILLEN OPENS CONCERT SEASON

**Great Applause Greets Young
American Violinist at
First Recital.**

**Displays Marked Improvement Over His
Work of Last Year and Strengthens Promise
of a Brilliant Career—Rosina Van Dyk,
Soprano, the Assisting Soloist.**

There was a greeting salvo of applause; a dark young man with a violin followed by a blonde giant appeared upon the stage; the blonde giant struck a few chords upon a piano, and the dark young man drew his bow across the strings as the audience settled back to enjoy itself—and Francis Macmillen had formally opened the much heralded music season of New York.

Carnegie Hall was nearly filled with a music-hungry audience last Sunday evening when the young American musician made his second season's bow. It was so hungry after the Summer fast that it was veritably greedy and applauded and demanded encores, which were accorded after nearly every number, no matter how physically tiring to the violinist the selection evidently had been and without consideration for his weariness.

Mr. Macmillen cannot doubt the impression his work last year made upon New Yorkers if he judges it by the warmth of his reception. He was applauded not only at the end of each effort, but each time as he appeared. His Alpine adventures seem to have had no harmful effect.

"A musician of promise"—oh! much-abused term—but that in all deference seems to apply to this young man. But the added finish, the greater ripeness, the higher authority over last season he now displays make it certain that he is a progressive musician, and that, upon his foundation of uncommon musical talent, admirable technique and fine enthusiasm he may well in a few years stand among the uncrowded great.

The opening selection, the first number from Bach's E Major Concerto, was played with fine musical intelligence and a great deal of taste, usually with the robustness and animation that the music calls for and only a few times verging at all toward the out-of-place sentimental.

In the Vieuxtemps Concerto in D Minor Mr. Macmillen won his audience especially in the beautiful *adagio religioso* movement which he played feelingly and with infinite grace. And in the *allegro energico* movement his fingering was a marvel of accuracy and virtuosity.

His rendering of Beethoven's Romance in F Major and of a Wieniawski Romance were gracefully enough rendered and lacked nothing but romantic feeling, but a Mozart Minuet was done exquisitely and had to be repeated, and a Bohemian dance of Alberto Randegger was given with fine fire and spirit.

Mr. Macmillen's program ended with Paganini's "Norse Fantasia," for the G string, which served, as was its purpose, to show the virtuoso's skill. It took the audience, which almost refused to leave the auditorium without hearing more.

The violinist was assisted by Mme. Rosina Van Dyk, who in a light soprano voice

(Continued on page 4.)

WORCESTER ASSOCIATION CELEBRATES ITS GOLDEN JUBILEE

Fiftieth Annual Music Festival Breaks All Previous Records—Frederick S. Converse's "Job," Written Especially for the Occasion, Impressively Sung at First Concert—New Pianoforte Concerto by Arthur Hinton Introduced—Auditorium Crowded With Enthusiastic Audiences

WORCESTER, MASS., Oct. 7.—The fiftieth annual festival of the Worcester County Musical Association, which came to an end Friday night in a tumult of such enthusiasm as has rarely been witnessed here, was a golden jubilee indeed, the artistic average of the festival reaching a higher level than ever before. It is gratifying that, at the same time, in point of attendance and financial profits all previous records were broken, so that the Association is in a position to continue upon its career under the most encouraging auspices.

The array of artists was a brilliant one. The instrumental soloists were Maud Powell, violinist, and Katharine Goodson, pianist; while the singers were Mme. Schumann-Heink, Corinne Rider-Kelsey, Edith Chapman Gould, Adah Campbell Hussey, Mignon Aurelle, Daniel Beddoe, George Hamlin, Evan Williams, Frank Ormsby, Emilio de Gogorza, Claude Cunningham, Frank Croxton and Reinald Werrenrath.



CORINNE RIDER-KELSEY
Soprano

Sixty-five members of the Boston Symphony Orchestra constituted the festival orchestra, which was conducted by Franz Kneisel; the chorus, 400 strong, sang under the baton of Wallace Goodrich for the last time, as that director, owing to the pressure of his duties in Boston, now severs his connection with the Worcester festivals, to be succeeded by Arthur Mees.

At the opening concert, on Wednesday evening, following two rehearsals that had attracted capacity audiences, the house was sold out and people had to be turned away before the program was begun. Audiences of similar dimensions proved to be the rule for all the succeeding events, and the discriminating but cordial appreciativeness that held sway throughout created an inspiring and inspiring atmosphere.

The first performance of Frederick S. Converse's dramatic cantata, "Job," written expressly for this jubilee festival, and dedicated to Mr. Goodrich, was the centre of interest in the inaugural program, though the admirable work of Daniel Beddoe, the tenor, and Emilio de Gogorza, the baritone, in the first part of "The Dream of

Gerontius," which preceded the Converse cantata, made the performance of the Elgar music memorable. Mr. Converse's work made a deep impression. The serious purpose evident in its conception, the strong note of individuality characterizing it as to form and development, its highly dramatic coloring stamp it a noteworthy addition to oratorio literature, one calculated to bring



KATHARINE GOODSON
Pianist



MME. SCHUMANN-HEINK
Contralto



MAUD POWELL
Violinist



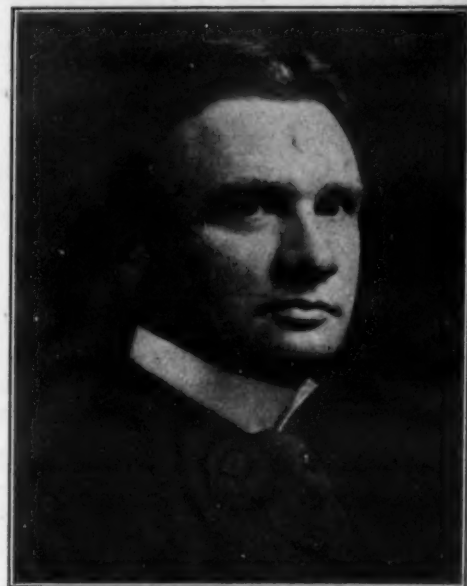
REINALD WERRENRATH
Baritone

the American school of composers into greater repute.

There are four solo parts: *Job*, tenor; a *Woman of Israel*, mezzo-soprano; a *Friend*, representing the three comforters of the Biblical version, whose solos require a baritone voice, and *Jehovah*, bass. The chorus represents "voices of prayer and adoration." Mme. Schumann-Heink was in excellent voice and sang the music allotted to her with her well-known sincerity of emotion and authority of style. Mr. Beddoe revealed his remarkable powers of voice and interpretation in his tremendously effective performance of the *Job* music. He achieved a veritable triumph. On the same high level was the singing of Mr. de Gogorza, as the *Friend*, and that of Mr. Croxton, to whom was assigned the voice of *Jehovah*. The chorus was made up of fresh, bright voices and distinguished itself and reflected the utmost credit on Mr. Goodrich, not only in the Elgar and Converse works, but in the other choral works

produced during the week.

The great feature of the second concert, on Thursday afternoon, was Maud Powell's brilliant performance of Max Bruch's Concerto in G minor. This artist, who stands in the front rank of the world's great violinists, irrespective of sex, played the familiar Bruch work with all the warmth, vibrancy and astonishing virility of tone, the convincing but well-restrained feeling and masterly style that have become synonymous with her playing. Under Mr. Kneisel's direction the orchestra gave an unfamiliar work by Moszkowski, "The Steppe," and Tchaikovsky's "Pathetic" Symphony, in impressive style, and the program further contained a solo by Mignon Aurelle, a young Worcester soprano, who has studied in Paris with Mme. Colonne and in Berlin with Alexander Heinemann. Her voice is a light soprano



FREDERICK S. CONVERSE
Composer of "Job"

of fresh, ingratiating quality, well adapted to such music as *Anne Page's* air from Nicolai's "The Merry Wives of Windsor."

In the evening after a Bach suite played by the orchestra, Horatio W. Parker's "Hora Novissima" was sung, with a quartet of capable soloists Mrs. Gould, soprano; Miss Hussey, contralto; Mr. Williams, tenor, and Mr. Cunningham, bass. The result was an eminently satisfactory performance of this well-known work.

The second symphony concert, on Friday afternoon, brought forward a new pianoforte concerto by Arthur Hinton, one of the younger English composers, which had had but one or two performances in England. With this work from her husband's pen Katharine Goodson, the English pianist, opened her second American tour. It gave ample opportunity for a lavish display of this artist's absolute command of the resources of her instrument, the captivating elegance of her style, and her imposing brilliancy. Her performance was a *tour de force*. The other soloist of the afternoon was Evan Williams, who sang "Lend Me Your Aid" from Gounod's "Queen of Sheba," with fine effect. The orchestra's numbers were Beethoven's Eighth Symphony, Claude Debussy's "L'Après Midi d'un Faune" and Chabrier's "Spanish Rhapsody," all played in a way that won an unmistakably favorable verdict from the audience.

The closing concert was arranged as "artists' night," in accordance with a long-

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GEORGE HAMLIN
Tenor



FRANK ORMSBY
Tenor



PAUL M. MORGAN
President of the Worcester Festival



FRANK CROXTON
Basso

Director Coini at Work.

Jacques Coini, the new stage director of the Manhattan Opera House, is hard at work superintending the building of the new scenes for the operas to be produced at that theatre this season. Next week the scenic rehearsals will commence. Mr. Coini was the first stage manager to produce "Parsifal" outside of Bayreuth. When the copyright on that work expired he was stage director of the Wagner Society in Amsterdam, and the Wagner music drama was produced there nearly a year before Mr. Conried produced it in New York.

T. Bath Glasson's Appointment.

T. Bath Glasson, director of the Brooklyn Choral Society, and organist and choirmaster in the Church of St. Anne, has been appointed to the chair of music in St. John's College. Professor Glasson will personally instruct the seminarians in Gregorian music and plain song, in addition to his duties as director of the Cecilian Musical Society and College Glee Club. A course of lecture recitals will also be given on ecclesiastical music.

established custom. Unlike programs on similar occasions heretofore, however, the evening was given over to excerpts from the works of one composer, Richard Wagner. In the first part Mme. Schumann-Heink's superb voice and consummate artistry once more displayed in "Waltraute's Narrative" from "Götterdämmerung." Corinne Rider-Kelsey's soprano, pure, eloquent, appealing, invested the "Dich, theure Halle," from "Tannhäuser" with new beauties, the peculiar appropriateness of her organ and style for such Wagnerian rôles as *Elisabeth* and *Eva* being still further demonstrated in the excerpts from "Die Meistersinger," sung later in the evening. Mr. de Gogorza also contributed an aria from "Tannhäuser"—"O, du mein holder Abendstern." From the orchestra were heard the overture to "Der fliegende Holländer" and arrangements made by Hans Richter of "Siegfried" and "Götterdämmerung" scenes.

In the second part, devoted to portions of "Die Meistersinger," George Hamlin gave a masterly and inspiring performance of the "Preislied," while Frank Croxton and Reinald Werrenrath sang Sachs' monologue and last address, respectively, both arousing significant outbursts of enthusiasm. Then there were the chorale from the first act, the "Dance of the Apprentices," "Entrance of the Masters" and "Chorus of Greeting to Sachs" from the third act, and the quintet, sung by Mrs. Rider-Kelsey, Mme. Schumann-Heink, and the Messrs. Hamlin, Ormsby and Croxton, which brought the festival to a most fitting climax.

Enthusiasm was at an inflammable point all through the evening, and it is doubtful if the promoters of these festivals have ever had such reason to congratulate themselves as the success of their jubilee celebration afforded.

R. M. S.

MUSIC AMERICANS PREFER IN PARIS

Orchestra Director Maintains We Try to Get Away From Our Own Melodies While Abroad

PARIS, Oct. 5.—The idea of producing an American musical play here each season for the entertainment of American tourists has occasioned comment as to the kind of music Americans care to hear while they are abroad. The conductor of one of the boulevard café restaurants makes the following statement on this subject:

"I try to keep a stock of American music during the tourist season. I play considerable of it. My experience, however, tells me that Americans who come to Europe like a change in musical environment as well as other respects. They are looking for something they have not heard before. We are not so badly off for musical successes of our own, and I am sure our American friends will not forget that 'La Petite Tonkinoise' and 'Mattiçhiche' first became famous in Paris. The statement that aside from music in 'The Merry Widow' popular music here is antiquated importation from America is absurd.

"Parisian selections which Americans enjoy here they do not hear at home. I could mention dozens of them. When Americans come to Paris for pleasure they want a change. They will applaud a musical reminder of home, but they will also whistle Parisian music when they get back to that street—what do you call it?—Broadway. I also know, à la English, 'Waiting at the Church.'"

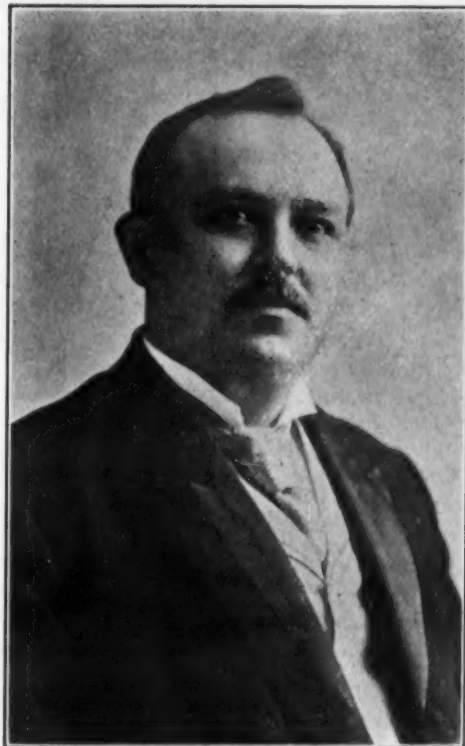
PLANS OF PEOPLE'S SYMPHONY CONCERTS

Grieg Memorial Evening Promised by Director Arens—Chamber Music and Noted Soloists.

The musical director of the People's Symphony Concerts, F. X. Arens, who has just returned from Mexico, where he spent the Summer, takes a most optimistic view of the coming musical season, not only as a whole, but with special reference to this society, which, while still following out the methods of former seasons, by taking up the great works of the older composers, chronologically—in keeping with the educational purpose of these concerts—will also include some of our modern composers. Some of the special features of 1907-1908 will be a Grieg memorial evening, and the Sixth Tchaikowsky Symphony, the Fourth and Fifth having been given previous seasons; also some new works.

The Chamber Concert Series of six concerts, which is given annually at Cooper Union Hall, will be an unusually interesting one, last year's success enabling the People's Symphony Auxiliary to add an octet to the septet, quintet and quartets such as were given last year. This affords an opportunity to hear those compositions that are not generally rendered by the chamber organizations, since they are written for solo wind instruments.

The season will open November 8 with Schubert's Octet written for two violins, viola, cello, contra-bass, clarinet and bassoon, in conjunction with a group of famous songs and ballads by the celebrated



DANIEL BEDDOE
Tenor

baritone, David Bispham, who has just returned from Europe. Such well-known soloists as Gertrude May Stein, Augusta Cottlow, Henrietta Michelson, David Bispham and Paul Dufault will contribute greatly to the artistic success of these educational concerts, given especially for students and workers.

Alice Nielsen in New York.

Alice Nielsen reached New York Saturday evening from Boston, where she arrived on the steamship *Canopic* from Genoa. She drove immediately to the Hotel Knickerbocker, where she will stay until the opening of the season of the San Carlo Opera Company in Boston, on December 9. It is announced that the soprano may appear in concert in New York in the course of the season.

Teresa Carreno, the renowned pianist, who is on her way from Australia to this country for an extended tour, is accompanied on this trip, which, when completed, will have taken her around the world, by her daughter Peresita, who inherits both her mother's gifts and personal magnetism.



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OSCAR SAENGER DECLARES AMERICA HAS ITS OWN "MUSICAL ATMOSPHERE"

Best Advantages for Students of Music Are Offered in This Country, Says Noted Teacher

"THE student of painting or of sculpture should undoubtedly go abroad to study the models that cannot be found out of Europe, and so work toward perfection, but right here in New York the student of singing will find the best teachers, may study the most superior models, and will find all of that 'atmosphere' whose mythical existence abroad is held out as an allurements and a snare."

Such was one of the most emphatic and rather startling statements made by Oscar Saenger, the widely known instructor of Mme. Josephine Jacoby, Mme. Marie Rapold, Allen C. Hinckley, of the Conried Opera Co., and many another noted singer, when I talked with him a few days ago at his studio, No. 51 East Sixty-fourth street. Mr. Saenger has within a short time returned from a comprehensive trip through Europe, and on that account has had fresh opportunity of comparing the voices of French, German and Italian singers with those of Americans.

"We grant to Europe the superiority in painting and sculpture; why do we not stand sturdily to defend our supremacy in the art of song and the art of training the voice? We undoubtedly possess it, as there are abundant examples to prove. Much of Europe admits that we surpass their schools, that the American singer, if he or she possesses merit, need have had nothing of European instruction to find plenty of engagements, and it is the belief of many that beyond all doubt the American voice is the all-surpassing voice of the future."

"When you hear talk of the superiority of opera abroad you are often told that even the smaller parts are always taken by great artists. There was never a greater mistake. The secondary parts are in the hands of persons, certainly no better than, and in many cases inferior to, those we hear at the Metropolitan or Manhattan Opera Houses. In more than one case abroad I have seen an opera company almost broken up by the inferiority of a minor character."

"And when it comes to the leading parts! Why, Messrs. Conried and Hammerstein have cornered the market. They have engaged practically all the shining lights for their opera houses, and often you will see heralded as a great and shining light in a foreign opera house, some 'star' who has been tried here in New York and who has been found sadly wanting."

Our Orchestras Also Excel.

"Ah, yes; if you want singing you can hear better in New York in a week than



OSCAR SAENGER

Photograph by Pirie MacDonald.

The American Singing Teacher, Three of Whose Pupils Are Engaged for the Metropolitan Opera House. Several Others are Singing at the Principal Opera Houses Abroad.

you can abroad in a year. And as for orchestras, theirs are far below ours, especially in the Opera Comique and the Grand Opera of Paris, where the musicians play so loudly that there isn't the slightest possibility of hearing the singers."

"In only one attribute of the opera do they excel us, and that is in the stage setting. The *mise-en-scene* is superior because the same stage employees are at one house year in and year out, so that everything contributing toward scenic effect works with charming smoothness. However,

Better Singing to be Heard in One Week Here than in a Year Abroad, He Declares.

that's not a matter of music, but of stage carpentry.

"It seems to me that it is time Americans appreciated how much New York has to offer them in this art of the voice."

"If an American goes abroad to study, the student settles in Germany, France or Italy. If in any one of these countries he hears none of the opera of the others. In Germany the singer with a reasonable voice who enunciates well is lauded to the skies, and the student takes that as his ideal; in Italy he finds that any one with top tones who can hold on to them gets the applause, and in France he will hear performances praised as perfect during which his ear has been outraged by false tones—for the French have no ear."

"Also, having reached Europe he will find that the American singer is in great demand everywhere. The managers like Americans because they bring the practical to bear upon the artistic sides of their natures, and if they can sing with all the greatness of the artistic temperamentals they can also sit down and do business like a broker who never heard of the vagaries so often accompanying the artistic. Their voices make it possible for them to sing and their business sense compels them to keep contracts."

Benefits of All Schools Here.

"Take that student who heard in France, or Germany, or Italy, wherever he was, only the singers of that country, who heard none but the operas of native composers and how much better are his chances in New York!"

"For him the impresarios of our two opera houses have scoured Europe. Was there a tenor in all the land whose fame went beyond his country, a soprano hailed as divine, are they not brought across the seas that he may hear them in his own America? Italian, German, French, they come; not the 'regulars' of old world opera houses, called 'great' from favoritism or patriotism, but those who have been tried and found not wanting by the managers of the New York houses who know what a sad experience awaits them if by mistake they offer the public here a second-rater."

"The best singing I heard abroad was in Dresden, and there, in 'Tannhäuser,' I

Miss ELIZABETH NEIMETH

PIANO TEACHER

Assistant to

Dr. WILLIAM MASON

ADDRESS CARE OF

Dr. Mason, Steinway Hall, 109 East 14th Street, N. Y.

TO ALL OPERA LOVERS :

SEASON OF 1907-8

THE
OPERATIC
SENSATION
OF
TWO
CONTINENTS



R. HENRY W. SAVAGE announces the Thirteenth Season of his English Grand Opera Co. and Orchestra and its Fourth Cross-Continent Tour, beginning at the close of the approaching three weeks engagement at his Garden Theatre, New York. His organization has grown each year to meet the increasing better demand for opera in our own language until it is now the largest and most important company of its kind the country has ever known.

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THE CAST INCLUDES Alphabetically
RUDOLPH KOCH (From Berlin)
GEORGE NATANSON (From Paris)
THOS. D. RICHARDS (From Paris)
WILLIAM SCHULLER (From Vienna)
M. VERNON STILES (From Milan)

PHOEBE STRAKOSCH (From Paris)
WILLIAM ST. WILLIS (From Vienna)
FRANCIS J. TYLER (From London)
RENA VIVIENNE (From Milan)
ELISABETH WOLFF (From Mainz)

CONDUCTORS
GUY AMBROSE (From Hamburg)
CORNELIS DOPPER (From Amsterdam)
WALTER H. ROTHWELL (From Vienna)

GARDEN
THEATRE,
NEW YORK,
BEGINNING
MONDAY,
OCTOBER 14

heard Marie von Dresser, well remembered by many friends here, as *Elizabeth*, and she sang excellently.

"Now it is sometimes stated that no American, no matter what his training, will be accepted by American impresarios unless he has had a training abroad because 'the public will only pay to hear the foreigners.'"

"That is just another absurd fallacy. Marie Rappold, who sang the *Queen of Sheba* at the Metropolitan Opera House with all sorts of success, never had had instruction out of this studio. This year she will sing leading rôles for Mr. Conried.

"Mme. Josephine Jacoby will also sing at the Metropolitan in leading parts during the season. She is another of my pupils, as is Allan C. Hinckley, whose only reason for not being on Mr. Conried's list is that he found it impossible to obtain a release from engagements in Hamburg. But he will be here next season.

"If there is merit in a singer the New York managers are only too glad to obtain his services. They recognize that New York possesses as good teachers as there are—and by this I am not referring to myself, but to the higher class of instructors in general.

"One reason that many singers go abroad and the reason you will find so many abroad after they have completed their American course is not that they can go any higher there, but because with the vast number of opera houses—one in almost every town, a great number of singers must necessarily be employed, and it is comparatively an easy matter to obtain an engagement.

Why Our Singers Go Abroad.

"And they know they can obtain that engagement because, as I have said, American singers are in great favor all over musical Europe.

"But the idea of learning the languages by going among the foreigners is largely exaggerated. The Americans nearly always seek out an American boarding house where never a foreign word is spoken, and if you go into a French restaurant and strive to order something in French, the waiter will in all probability say, 'Pardon, but I speak English,' just as a railway porter of Germany, when he sees the tags on your baggage will probably toss you the latest United States slang, or an Italian wine seller, seeing you coming, bid you 'Good morning' in plain English and charge you two prices for your purchase. Ah, yes; Europe is fast becoming Anglicized.

"You may say that the one anxious to learn a language should go to a foreign boarding house. Well, he can go to first-class boarding houses of almost any nationality right here in New York, and when the front door is passed he is in as French, or as German, or as Italian an atmosphere as he could find in the native countries of the householders.

"Atmosphere! Oh, that much abused word. One would think that all the student had to do to become a finished musician was to go abroad and sit around and absorb 'atmosphere.' You would think you got into it as into a bath.

"Now, I tell you that when you enter the Metropolitan or the Manhattan Opera House, when the singer is before you, and you are surrounded by appreciative listeners you are in as good an atmosphere, and in most cases in a better atmosphere, than you will find in all the atmospheric continent abroad.

"The greater number of opera houses doesn't really make any one part of the countries musical. It spreads it out over the country; that is all. But why is it better to hear a number of second-rate performances of native operas in different parts of those countries than it is to hear first-class renderings of them all right here in New York? And I believe Mr. Hammerstein has promised the quantity of

houses in the near future just as we have the quality of song at present.

Success Here Is Success Anywhere.

"Americans need not fear—to make a success here means to make a success anywhere, and where there is true ability that ability will be recognized at home and abroad.

"If this were not so would Mme. Sara Anderson be a prima donna soprano in grand opera in Australia, would Mme. Bernice de Pasquali be a leading soprano in grand opera in Italy, would Leon Rains make such a sensation in the Royal Opera of Dresden, or Joseph Baernstein-Regneas succeed at the Graz Grand Opera, and Kathleen Howard at the Grand Opera of Metz? And yet they were all taught here in New York and in this studio. These are but samples of the successes of New York and American instructed young men and women in the houses whose very names in other days made the American singer's face blanch with fear.

"Yes, yes; I say again—let New York realize that she is come into her own—that her people are dependent on no residence in any foreign country to lead them toward the apex of the art of song. Let the older lands send their best and we will listen, and from the passion of the Italian, the vivacity of the French, the strength of the German, along with the inherent adaptability of the American, mould the voice that shall be the voice of the world."

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SEARLES MANSION, GREAT BARRINGTON, MASS.

This Structure Will Probably Be Converted Into a Conservatory of Music by Its Owner

GREAT BARRINGTON, MASS., Oct. 7.—It is expected that Edward F. Searles, of Methuen, will visit his local estate this week for the first time in about five years. The castle, which cost a fortune to construct, has been practically abandoned for several years, so far as its owner's presence has been concerned. For some reason unknown to the public Mr. Searles turned his attention away from his local estate.

It was here, when acting as a decorator,

that he met Mrs. Mark Hopkins, whom he won and wed in 1887. His wife, who was twenty years his senior, died soon after the wedding. Mr. Searles' attentions were later attracted to his native home, Methuen, and a great many of the decorations of the castle were stripped to adorn his Methuen house. Still, he has left a handsome organ here, and it is said that he is to start a conservatory of music which could be equipped to be one of the finest in the world.

going public in recent seasons, and the number of engagements she already has ahead of her for the music year now commencing is proof in itself of the popularity she has gained wherever she has appeared in the course of extended concert and recital tours.

Miss Benedict's voice is a pure contralto of wide range, to which she adds a finely developed musicianly understanding. She occupies the position of soloist at Calvary M. E. Church, New York City, one of the largest churches in the country. Last Summer she was engaged as soloist for such works as "Messiah," "Stabat Mater," "Moses in Egypt," "Aida" and so forth, at Chautauqua. Her repertoire further includes "Elijah," "St. Paul," "The Last Judgment," "Samson and Delilah" and a long list of arias and German, French and English songs.

Johnston Gets De Fonteynes.

Leon De Fonteynes, Paris's favorite grand opera baritone, has signed with R. E. Johnston for another American appearance on the concert stage. De Fonteynes is famous in France and South America, and is by no means unknown in the United States. He had only a brief tour in America last season, but his fine voice and wonderful personality made him an immediate favorite.

Bertha Mills, who has been scoring a great success in "The Hurdy Gurdy Girl" at Wallack's Theatre, New York, is a pupil of S. C. Bennet, the well-known Carnegie Hall teacher.

BENOIST AS SOLOIST.

Will Play Grieg Concerto With Edwin Goldman's Orchestra.

An orchestra of sixty-five musicians selected from the Philharmonic and Metropolitan Opera House Orchestras under the direction of Edwin Goldman, will give a concert under the auspices of the Lebanon Hospital Nurses Alumnae, at the Waldorf-Astoria in New York, Saturday night, October 19. André Benoist, the well-known pianist, will be the soloist, and the program will include the "Tannhäuser" Overture, Grieg's "Peer Gynt" Suite, excerpts from Puccini's "Madam Butterfly," Grieg's Concerto for piano, Brahms's "Hungarian Dances" and the "Ride of the Valkyries."

Mr. Goldmann is well known in New York musical circles. He has been identified as cornetist with the Seidl, Damrosch, Paur and other symphony orchestras, and has played throughout the country. He became a member of the Metropolitan Opera House Orchestra at the age of seventeen.

Gerardy and Safonoff.

After a two years' effort, R. E. Johnston, concert manager of Nordica, et al., has perfected arrangements by which Gerardy, the famous Belgian 'cellist, and Safonoff, conductor of the New York Philharmonic Society, are to collaborate in six recitals in New York, Boston, Philadelphia, Baltimore, Washington and Chicago. The first recital will be given in Carnegie Hall, New York, early in December.

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BEGINS SEASON FRIDAY.

Thomas Orchestra Gives Its First Concert This Week.

CHICAGO, Oct. 7.—Orchestra Hall and Music Hall will be the two great centres of musical activity this season. Assembly, Cable and Kimball Halls will come in for a large share, and on two Sunday afternoons of each month George Hamlin will give recitals at the Grand Opera House.

The Thomas Orchestra, the Apollo Club, the Madrigal Club and the Chicago Musical Art Society are the chief pillars in the musical structure of Chicago, while there are numerous orchestras and choral societies that are fast becoming of imperishable service to the musical life of the city. These organizations fulfill their missions perfectly, but it is to F. Wight Neumann that Chicago is for the most part indebted, for it has been through him that the public has been able to hear the world's greatest artists in recital.

The season formally opens on Friday afternoon of this week with the Thomas Orchestra rehearsal program. Its analytical performance will be given on Friday morning by Anna Shaw Faulkner, at the Columbia School of Music, in the Fine Arts Building. These concerts continue through the season with the Friday's program repeated on Saturday night. C. W. B.

Stiles Received His Training Here.

To the Editor MUSICAL AMERICA:

Through an error in announcement in some of the daily papers, the statement has gone out that Vernon Stiles, the American tenor now singing the rôle of Pinkerton in Henry W. Savage's "Madam Butterfly" company, had (previously to his engagement with Mr. Savage) studied for some years in Milan.

The truth is that Mr. Stiles received all his vocal instruction from me; he has never been in Europe, nor has he sought instruction elsewhere.

Respectfully yours,

S. C. BENNETT.

CARNEGIE HALL, NEW YORK.

When Calvé Sang for Nothing.

The announcement that Mlle. Delna has decided to return to the stage has revived an amusing anecdote connecting the name of that singer with that of Emma Calvé, who is now in this country. Some years ago both artists were engaged at Covent Garden by Sir Augustus Harris. Both were *Carmens* and were in the way of being rivals. Sir Augustus received a command from Windsor to give "Carmen" before the Queen. Such commands cannot be disputed, but thrones, fully alive to the advertising value of such commands, are

not very regal in their disbursements, as a rule. Calvé, then, as always, was a most expensive artist, and to perform "Carmen" with her in the cast and for the money Harris was offered for the purpose meant a direct loss to the impresario.

Now, Sir Augustus, as Algernon St. John-Brenon observes in the New York "Morning Telegraph," was an individual of considerable insight into human nature, and particularly into that tempestuous and variable sea, the nature of prima donnas.

Taking advantage of a stray moment he said to Mlle. Calvé:

"My dear Mlle. Calvé, I don't know what to do about the 'Carmen' performance at Windsor. I don't know whom to cast for *Carmen*. I thought Delna."

"Delna!" said Calvé. "Why not Calvé? It is Calvé who ought to appear before the Queen of England. Queen to Queens, Mr. Augustus."

"Ah, yes," replied Harris, "but Delna sings for nothing. I dare not ask you to do that."

"Calvé shall sing," replied she, "before the Queen, and will not talk about money."

Calvé sang, and Harris was relieved of a serious burden.

De Pachmann's Musical Neighbor.

While De Pachmann was spending some weeks recently at Cromer, a fashionable English watering resort, he was much annoyed by the unceasing piano playing of a young woman who occupied the room adjoining his suite at the hotel. She was evidently aware of the identity of her distinguished neighbor, and was trying to attract his attention by means of her endless pianistic serenade. After the unholy noise had gone on every day from morning until night for the better part of three days, De Pachmann, in his characteristic fashion, be-thought himself of an effective way to bring the nuisance to an end.

On a certain afternoon a dapper delivery boy from one of the Cromer book shops knocked at the fair pianist's door.

"Come in," she cried, stopping in the middle of a dramatic and double fortissimo passage; "what is it?"

"A book for you, miss, from Page, Leaf & Co."

"A book for me?"

"Yes'm; a book called 'How to Play the Piano!'"

"But I didn't order any such book."

The boy looked in his delivery book and asked: "Any one in this house named De Pachmann?"

"Why, yes. He's my next-door neighbor. Is it for him?" inquired the young woman, eagerly.

"No, ma'am; he ordered it to be sent to you."

De Pachmann was not troubled any further by the ambitious amateur.

BENOIST'S GIFTED PUPIL.

Etta F. Stroker, At Thirteen Years of Age, Displays Marked Talent.



ETTA F. STROKER

Accomplished Pupil of André Benoist

André Benoist, the talented New York pianist and teacher, who has just signed a contract to appear this season as Jean Gerardy's accompanist, is proud of the attainments of one of his pupils, Etta F. Stroker, a thirteen-year-old New York girl.

Miss Stroker has been studying piano-forte for six years, having come under the tutelage of J. N. Pattison and Samuel Eppinger before she began with Mr. Benoist, in 1905. She has made marked progress and her frequent appearances in concerts and recitals in and near New York have occasioned most favorable criticism. She is exceptionally proficient in the performance of Bach, Beethoven, Schubert and Chopin compositions.

Song As a Life-Saver.

Jenny Lind once saved not only her own but hundreds of other lives by her gift of song. A fire broke out back of the stage in a small theatre in her native land where she was singing. The audience became alarmed, and there might have been a great panic had not Lind stepped boldly out upon the stage and begun to sing a

favorite folk song. Reassured and entranced, the audience reseated themselves, and the fire was soon extinguished.

Another well-known opera star while traveling with some friends in Mexico was surprised by a company of halfbreed bandits, at whose approach the escort fled, leaving their charges to the mercy of the robbers. The attitude of the latter, on finding that their captives had little money and valuables, was menacing in the extreme; and the travelers all expected to be murdered that night. When the robbers were eating their supper the star began to sing, and his captors were so delighted that they demanded more. For a time he gratified them, but at last suggested that he should sing for the freedom of himself and his friends. To this the bandits, cheered by wine and song, agreed, and after having sung for an hour he and his companions were permitted to depart.

PRESSON MILLER'S PUPILS.

Young Singers From Various Parts of Country Continue Their Studies.

E. Presson Miller, the New York teacher of singing, after a short rest in the country, has resumed his teaching at his studio in Carnegie Hall. Mr. Miller taught nearly all Summer, having a number of pupils from different parts of the country. Among them were Blanche Letson, who has charge of the vocal work in the State Normal School at Bloomsburg, Pa.; Miss Spicie Belle South, of Frankfort, Ky.; Martha Mosby Snead, vocal instructor in Georgetown College; Mrs. Laura Edwards Brennan, contralto, who will study through the Winter and expects to do church and concert work; Try Slaughter, a tenor from Dallas, Tex., who also remains in New York to study and secure engagements; Ernest Baxter, baritone; Arthur Walton, a baritone who has had flattering success on a recent concert trip to Texas; Eula Hamilton, of Colorado Springs; A. Clarke Barker, basso; Elsie Howitt, solo soprano of St. Luke's Chapel, and several amateurs.

Many of the pupils of last season are returning. Mr. Miller expects an unusually busy season and is preparing for a number of studio recitals, at which pupils are allowed to appear as soon as far enough advanced.

D'Aubigny, to Sing With Calvé.

Lloyd d'Aubigny, the tenor, who formerly played singing parts, such as the *Fool* in "Twelfth Night," with Augustin Daly, has been cabled for by Mlle. Baskerville, Emma Calvé's lieutenant-in-chief, to join the Calvé Concert Company, and sing with it until he joins the Henry Russell Opera Company, of which he is to be one of the chief tenors this season.

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WARM TRIBUTE TO LINDEN E. BEHYMER

Western Impresario's Work
in Aiding Music in Far
West Lauded

LOS ANGELES, CAL., Oct. 5.—Linden E. Behymer, who is largely responsible for the great awakening of interest throughout the far West in things musical, received the following glowing tribute from the pen of Frederick Stevenson, music critic of the Los Angeles "Examiner" last Sunday:

"This column is an editorial column. To the importunate entreaties of the imaginative press agent it turns a stone-deaf ear. For the hectic anecdotal fever it has naught but a wan and very tired smile.



LINDEN E. BEHYMER

He is Largely Responsible for the Growing
Popularity of Good Music on
the Pacific Coast

"So much for the rule. But it were a stupidly stiff law if it could not bend now and again to the call of notable achievement. And once a year, in such good cause, we may well doff our cap to Linden E. Behymer.

"Len, the Beloved, has a wily way and a winning tongue—the rogue! and he worms his pretty tale into nooks which would be close-shut even to Johannes Blackwood and the other seven white-robed angels.

"But, with all his silver clatter, Len has the one supreme virtue in that he never goes to the shoddy market, never mis-labels his goods, never permits his audiences to suffer for the lapses of other folk, never fails to turn a cheery face to pecuniary loss, never hesitates to shoulder misfortune manfully and glide with it gaily into the sea of better things to come.

"If all of us knew it (as some few of us do know it) our fair young city would hail Len Behymer as the one man who has set the stamp of musicianship upon its people. Not, surely, that I either forget, or think lightly of, the Symphony Orchestra, the Ellis Club, the Woman's Lyric Club, the Church Choirs and divers other influences for good.

"But no community can ever rise to artistic heights by listening to the voice of its own siren song.

"Humanity is so moulded and fashioned that, in order to be great, it must be environed by greatness, must touch hands with the really great of the earth, must come into communion with the elect of the larger and nobler world.

"And it is because Mr. Behymer has made this continually possible for us that he is writ thus large to-day."

CONSTANTINO, TENOR, HERE FOR SEASON

Spent Most of the Summer Motoring
in Europe in His 60-Horse-
Power Car.

Florencio Constantino, the Spanish tenor who made so favorable an impression last season when he appeared with the San Carlo Opera Company, came to New York from Boston on Friday of last week. Senor Constantino said he spent several weeks this Summer at his residence in Paris, but that most of his time had been taken up in touring the continent in his new 60-horse-power French motor car.

He will open the season with the San Carlo Grand Opera Company in Boston on November 9. Asked about the operas in which he would be heard, he said that among others he would sing his favorite rôles, "Lohengrin," "Gli Ugnotti" and "Rigoletto."

Constantino has been heard in all of the principal opera houses of Europe, including those of Moscow, St. Petersburg, Warsaw, Berlin, Madrid, Lisbon, Milan and Nice. In the days before his voice brought him fame he was an officer in the engineer corps of the Spanish army. As a result of a duel with a fellow officer he was exiled and after twelve years spent in South America and other foreign countries he was restored to citizenship by the grace of the former Queen of Spain.

When asked about the claim for him that he possesses a voice superior to that of Caruso, Constantino smiled and said: "Signor Caruso is my very dear friend. We studied together years ago and have always been on the most intimate terms. I have for him nothing but praise." Constantino will be heard in New York in concert.

CISNEROS'S NEW LAURELS.

Concert and Opera Singer Adds to Her
Reputation in London.

Mme. Eleanora de Cisneros has added greatly to her reputation abroad by her singing at Covent Garden this past Summer. Mme. de Cisneros, who is to return shortly to America to fill her place at the Manhattan Opera House, is also to give a number of concert appearances under Loudon Charlton's direction.

"Some opera goers," said the London "Referee," "probably remember the impressive impersonation of the *Witch* by Mme. de Cisneros, and those who witnessed it for the first time on Friday last will understand why it was remembered. Mme. Cisneros's work was most delightful." Other English critics have been equally warm in their praise.

Mme. de Cisneros is one of the handsomest women on the operatic stage as well as a singer of uncommon attainments, and she will doubtless be as great a drawing card in concert as last season she proved to be in opera.

GREAT GATHERING AT GRIEG'S FUNERAL



FUNERAL OF EDVARD GRIEG.

One of the most imposing features of the funeral of Edvard Grieg, the great composer, was the crowd, which amounted to between 40,000 and 50,000 people. According to the Norwegian papers there was no cold curiosity, no fighting for places, no stretching of necks to see better; from old man to urchin, all had the same grave expression of face which showed that they felt their loss.

The program of the ceremony, which began at noon, was as follows: "In Spring," by Grieg, played by the string orchestra; Folk-song by Grieg, sung by the male choir; the laying down of the wreaths; song for male voices, sung by the same choir, also composed by Grieg; and "Funeral March" for orchestra, by Grieg. The orchestra was gathered from the theatre, music halls and amateurs. Halvorsen, conductor of the National Theatre, Christiania, conducted. He is the husband of one of Grieg's nieces. The "Funeral March" was composed by Grieg about forty years ago, on the death of his friend Nordraak (who had such a great influence on Grieg as a composer), and is written for a military band only. But the only available military band in Bergen is so miserable that Halvorsen at the eleventh hour scored it for an ordinary

orchestra. And he did it so well, and the instrumentation was so completely in Grieg's manner, that it sounded as if it had been done by Grieg himself.

There were fifty-seven wreaths, which had to be "laid down" by nearly as many delegates; and the Kaiser's delegate, Sheller Steinwartz (himself a personal friend of Grieg), made the only long speech—and a beautiful one. The German emperor's wreath came next after the wreath of the king and queen of Norway, which was "laid down" by General Nissen.

The procession consisted of hundreds of deputations with standards inscribed with the names of the societies to which the deputations belonged. There were about 10,000 people in the procession.

No rain fell, although it looked very threatening during the morning. All the schools, all the shops, and all the mills were closed. Outside the town the procession passed through an alley of trees surrounded by the fjords and mountains; the view was overpowering. At a certain spot the hearse stopped, and the procession, with their standards, passed before the hearse, and every deputation lowered their standard before the coffin and passed on. It was nearly an hour before the last standard was lowered.

Ernest Hutcheson's Plans.

Ernest Hutcheson is an American pianist who does not need to go abroad for musical inspiration. Mr. Hutcheson has spent a busy Summer at Sandwich, Mass., putting the finishing touches on a new violin concerto, editing a number of technical studies for his European publisher and writing an exhaustive article on music for a new encyclopedia. He will open his concert season October 10 with a lecture recital on "Die Walküre" before the Bookland Play Club, of Chicago. On his return to the East he begins a Southern tour.

A serenade for eleven solo instruments—five stringed, five wind and harp—by the young Frankfurt composer, Bernhard Sekles, which made a pronounced impression at the Tonkünstlerfest in Dresden last July, will be played at the first concert of the Chamber Music Society of the Royal Orchestra in Berlin, the other numbers being Mozart's quintet for piano and wind instruments and Beethoven's Serenade, Op. 25.

LEHAR'S NEW OPERETTA.

Composer of "The Merry Widow" Finishes "The Man With the Three Wives."

Franz Lehar, the composer of "The Merry Widow," has just turned over to the director of the Theatre of Vienna a new operetta entitled "Der Mann mit den drei Frauen," or "The Man With the Three Wives." The lyrics are by Julius Bauer and the operetta will be produced some time in December.

The music is said to be catchy, and it is expected that Lehar's latest work will rival "The Merry Widow," which had a 600 nights' run at the same theatre.

The première of Siegfried Wagner's "Das Sternengebot," which was to have taken place at the Hamburg Stadtheater at the end of this month, has been postponed until January.



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DAMROSCH TALKS OF HIS CONCERT PLANS

**Symphony Orchestra to Give
Long Series of Programs
This Season.**

Walter Damrosch has completed plans for the 'twenty weeks' season of the New York Symphony Society, which is to begin on November 2 in Carnegie Hall. He will give the longest series of subscription concerts yet undertaken in New York and has engaged Mme. Emma Eames for her only concert appearance of the year.

The first reappearance of four well-known soloists will be made at one or other of the eight Saturday and twenty Sunday concerts of the New York Symphony Society.

Mr. Damrosch this week expressed himself enthusiastically over his plans. He said:

"Following a meeting last Spring at the residence of Harry Flagler, the New York Symphony Orchestra was placed under contract to the Symphony Society of New York—founded in 1878 by Dr. Leopold Damrosch—for this entire season, I being appointed musical director and conductor and awarded charge of all matters artistic.

"This gives New York an orchestra of ninety-five disciplined artists, who, during seven months of the year at the very least, are to be brought together daily and exclusively for the cultivation of symphonic music.

"The longest subscription series ever given in New York City is the result. There will be concerts on twenty Sunday afternoons and eight Saturday evenings, as well as eighty private rehearsals. Virtually, there will be a symphony concert by the society once every week, sometimes twice; and the orchestra will be drilled privately

by its conductor almost every other day in the week.

"When the members of the orchestra were individually placed under contract, it was deemed desirable to make some changes. But the same concert-meister, David Mannes; the same flutist, Mr. Barre; the same clarinetist, Mr. Leroy; the same 'cellist, Mr. Schulz; the same trumpet, Mr. Dubois, will be in evidence. It will be to all intents and purposes the same orchestra that appeared last season.

"The two events of greatest artistic importance will, perhaps, be the first production in America of the Tchaikowsky opera—'Eugen Onegin'—a melodious work which has apparently escaped the eyes of the opera managers.

"Toward the close of the season, a Beethoven Cycle will begin and, running for six performances, conclude the year's work on April 5.

"Three symphonies new to New York are scheduled for initial performance—Chadwick's Symphony No. 3, then Mahler's Symphony No. 7. If the plans of the society do not miscarry in this respect, Mr. Mahler will himself conduct his composition, and it will also be his first appearance in concert.

"The third new symphony to be given this season is D'Indy's 'A Summer Day on the Mountain.' This will be new not only to New York, but to America. Some other promised symphonies are Tchaikowsky's Symphony No. 4 and 'Hamlet'; Rubinstein's 'Ocean Symphony'; Strauss's 'Sinfonia Domestica'; Dvorak's 'From the New World,' and Liszt's 'Faust Symphony.'

"A number of notable soloists will give their assistance to the orchestra. Mme. Eames makes her one and only appearance in concert on November 23. Mme. Schumann-Heink, soloist last Winter, will also sing again. Mme. Teresa Carreño will make her first reappearance in New York after a long absence. First reappearances are likewise announced for Mrs. Bloomfield-Zeisler, Harold Bauer and Fritz Kreisler. Josef Hofmann will be the soloist in a Liszt program, and Emilio De Gogorza has been chosen to create the title rôle of 'Eugen Onegin.'

SHANNA CUMMING'S RECORD IN ORATORIO

**Soprano Will Sing in "The
Messiah" Ten Times During
the Month of December**



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One of America's Leading Oratorio and
Concert Singers

Shanna Cumming, the noted soprano, has been booked for ten performances of "The Messiah" during the month of December. This unusual record indicates plainly her popularity as an oratorio singer, in which field she stands among the leaders.

To cite the oratorios in Mrs. Cumming's repertoire one might mention practically every standard work of this class, so long is the list. But it is not only as oratorio singer that she has won her laurels in the world of music. Her work as soloist with such orchestras as the late Anton Seidl's, the New York Symphony, the Boston Symphony, Theodore Thomas, Cincinnati, Pittsburgh and others have brought her before concert audiences throughout the country. She has had the distinction of introducing to the American public all the new Elgar, Coleridge-Taylor, and many other works at their initial performances.

Jean Gerardy Married.

LONDON, Oct. 7.—Jean Gerardy, the famous Belgian 'cellist, who will again appear before American audiences the present season, was married to-day to Miss Baba Mac Quade, a noted Australian beauty and heiress. The bride's mother owns most of the leading playhouses in Australia. Miss Mac Quade is nineteen years of age, a pronounced blonde, a college girl, and an amateur master of the piano, harp and violin. With her mother and Gerardy this Summer she toured France in her husband's motor car.

MACMILLEN OPENS CONCERT SEASON

(Continued from page 1.)

sang an air from the "Marriage of Figaro," F. David's "Chanson du Mysoli" and an aria from "Lakmé"—this last instead of the Mad Scene from "Hamlet," which the program announced.

Richard Hagemann accompanied Mr. Macmillen and Mme. Van Dyk acceptably.

Press comments:

His tone, though not large, is of beautiful singing quality, and his technique is ample.—New York "Evening Post."

His performance last evening went to show that he is not disposed to remain content with what he has already accomplished, but is one to whom art means striving and progress. His playing had more finish, more artistic ripeness and authority than it had last season, and it gave pleasure, both for what it is and for what it anticipates.—New York "Times."

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MARIE HERITES

This Talented Bohemian Violinist Will Appear With Gerardy

The present amusement season promises to produce the usual crop of troubles between manager and artist. The latest controversy arises in the case of R. E. Johnston and Gerardy, the famous Belgian 'cellist, with whom Johnston has a five years' contract. It's a short and sweet little story of gallantry and business principle, and—there's a lady in the case! Gerardy insists upon his choice of a young woman violin soloist accompanying him on his American tour, and Johnston declares for his particularly favorite artist.

"Fräulein Huitesove or no American tour for me," cables Gerardy.

"As director, I have full say as to soloists, Marie Herites or no one," replies Johnston.

After something like two hundred dollars had been wasted in hostile cables the manager and the artist discover that both had engaged the same individual—Gerardy signing his impresario's favorite under her Bohemian private appellation, and Johnston securing the same young lady in her stage name, and now more cable bills are accumulating in the endeavor on the part of both to excel in apologetic politeness. In this last incident, Johnston says he is at a big disadvantage as cable messages, etc., are always expenses the artist has nothing in common with.

Fräulein Herites, the heroine of the little comedy of errors, is the beautiful young Bohemian girl who comes from the same violin school that developed Kubelik and Kocian, and she will be heard in American recitals the coming season.

Debussy's "Pelléas et Mélisande" is to be produced this season at La Scala, Milan, and the Court Opera in Munich.

MUSIC TEACHERS' MEETING.

Convention of National Association to be Held in New York in December.

The Twenty-ninth Annual Meeting of the Music Teachers' National Association will be held at Columbia University, New York City, from Friday, December 27, to Tuesday, December 31. This is the first meeting of the association to be held in the Winter.

The sessions will begin on Friday morning and continue till Saturday noon. On Monday morning they will be resumed, and will close either Tuesday noon or afternoon. Details of the full program are not yet ready for announcement, but there will be much to interest every branch of the music-teaching profession. Informal conferences on various specialties will be arranged. Reports are expected from committees that have been at work since the last meeting. Important papers upon a variety of subjects will be presented for discussion. Though the association no longer undertakes extensive concerts, three or four choice recitals will be provided.

The official program will be issued about November 1, and will be widely distributed throughout the country. The secretary of the association is Ralph L. Baldwin, No. 81 Tremont street, Hartford, Conn.

The papers and discussions will be printed in handsome book form, as was done in connection with the meeting of 1906 at Oberlin.

MUSIC ANNOYED HER.

So Philadelphia Woman Bought Neighbor's Property to Stop "Concerts."

PHILADELPHIA, Oct. 7.—Anna T. Jeanes, a philanthropic woman of considerable wealth, who died here last week, had distinguished herself by buying the house and property adjoining her home in Arch street because the tenants amused themselves evenings by giving impromptu concerts. The music, or the quality of it, annoyed Miss Jeanes and she protested. Her objections were not heeded, and she soon bought the property through an agent, in order to stop the annoyance. The house has remained vacant since that time, although she had many opportunities to sell or rent it to good advantage. It is said to have cost her \$100,000 to assure her that she might live in her town house without being disturbed.

Translated Wagner's Reprimand.

The German violinist, Karl Deichmann, who lives in London and recently celebrated his eightieth birthday, on that occasion told an amusing incident about Richard Wagner and himself. At a rehearsal Wagner was dissatisfied with the brass players, but not knowing the English language he said to Deichmann: "Please tell those people in English that in Germany they would be dismissed at once if they dared to play so miserably."

Deichmann translated these angry words like this:

"Gentlemen, Herr Wagner is entirely aware of the great difficulties of his work, and kindly asks you to do your best and not to become nervous."

That little speech helped and the brass players did very well. But the concert-agent who accompanied Wagner and who understood both German and English got such a fit of laughter that Wagner began to scent mischief. When, however, after the rehearsal the story was told to the composer, he had a good laugh over it himself.

CHICAGO'S NEW SCHOOL OF SINGING



MEMBERS OF THE WILLETT SCHOOL OF SINGING

In the Photograph Are Shown William A. Willett, Annette Pangborn, Lulu Runkel and Cora E. Spicer

CHICAGO, Sept. 30.—The illustration shown herewith represents several Chicago musicians identified with the Willett School of Singing. Mr. Willett's long career as a singer and teacher has brought him a wide acquaintance with the leading theatrical managers and the various educational institutions, and his pupils are filling positions in many of the musical productions and in many colleges and conservatories in this country.

Miss Spicer, at the left in the "group," is director of the dramatic department. She was for seven years with the Henry W. Savage Opera Company, and is pos-

sessed of a beautiful mezzo-contralto voice. Miss Pangborn, lyric soprano, is experienced as a teacher, having taught in state universities for four years, and is also a solo singer of merit. Miss Runkel is booked for a tour of five weeks and single engagements. These young teachers have all been students of Mr. Willett's and have taken the Normal course. Miss Pangborn will be heard in recital in Cable Hall October 17. Mr. Willett was identified with the Columbia School until he organized the Willett School of Singing. He has branches at Colorado Springs, Lincoln, Neb., and in New York City. He has now booked for this season over thirty concerts.

C. W. B.

Oscar Hammerstein an Orator.

Before Oscar Hammerstein discovered that Philadelphia wasn't so eager for a grand opera house of its own he had occasion to make an after-dinner speech at a banquet of the Elks in the Quaker City.

Mr. Hammerstein admits that his forte is not public speaking. He would rather write an opera or build a theatre any day than make a speech. He was caught unawares, however. He was introduced by the Mayor of Philadelphia in flattering phrases.

"I appreciate the honor which has been conferred upon me," said Mr. Hammerstein. "Realizing as I do the honor of appearing here to-night among so many of the notables of the State of Pennsylvania, I desire to say that I appreciate, and realizing as I do that"

Here Mr. Hammerstein took breath. He breathed deeply. His one desire was to know when he could catch the next train back to New York, but he went on gamely and finally broke into his stride. He told the people of Philadelphia that they were the best ever.

He referred to the new opera house he is going to build for Philadelphia, and said that he was assured that the project would be a success, as he had found that the people of Philadelphia were quick to appreciate good music and were certain to

make of it a music metropolis second only to New York.

After this effort Mr. Hammerstein dropped exhausted into his seat. It was the first speech he had ever made under such circumstances, and he said recently he would never attempt another.

San Carlo Opera in Boston.

BOSTON, Oct. 7.—If the efforts of the San Carlo Grand Opera Company which opens at the Majestic December 9 are appreciated by Bostonians, and the returns are good, this city will have four months of grand opera during the season of 1908-9. The cast will be made up of high-class artists, and the prices will be popular, ranging from fifty cents to three dollars. This briefly sums up the plans of Henry Russell, director of the company, who came to Boston last week to meet his stars, Alice Nielsen and Florencio Constantino, the tenor.

Frankfort-on-Main is soon to hear Puccini's "Madame Butterfly" for the first time. Afterwards Bittner's "Die rote Hand" will have its premiere, and Erlanger's "Ritter Olaf" and Baselt's ballet "Rokoko" will be staged. Enrico Bossi's one-act opera, "Der Wanderer," will be produced later in the season, and there will be revivals of Weber's "Euryanthe" and Beethoven's "Fidelio."

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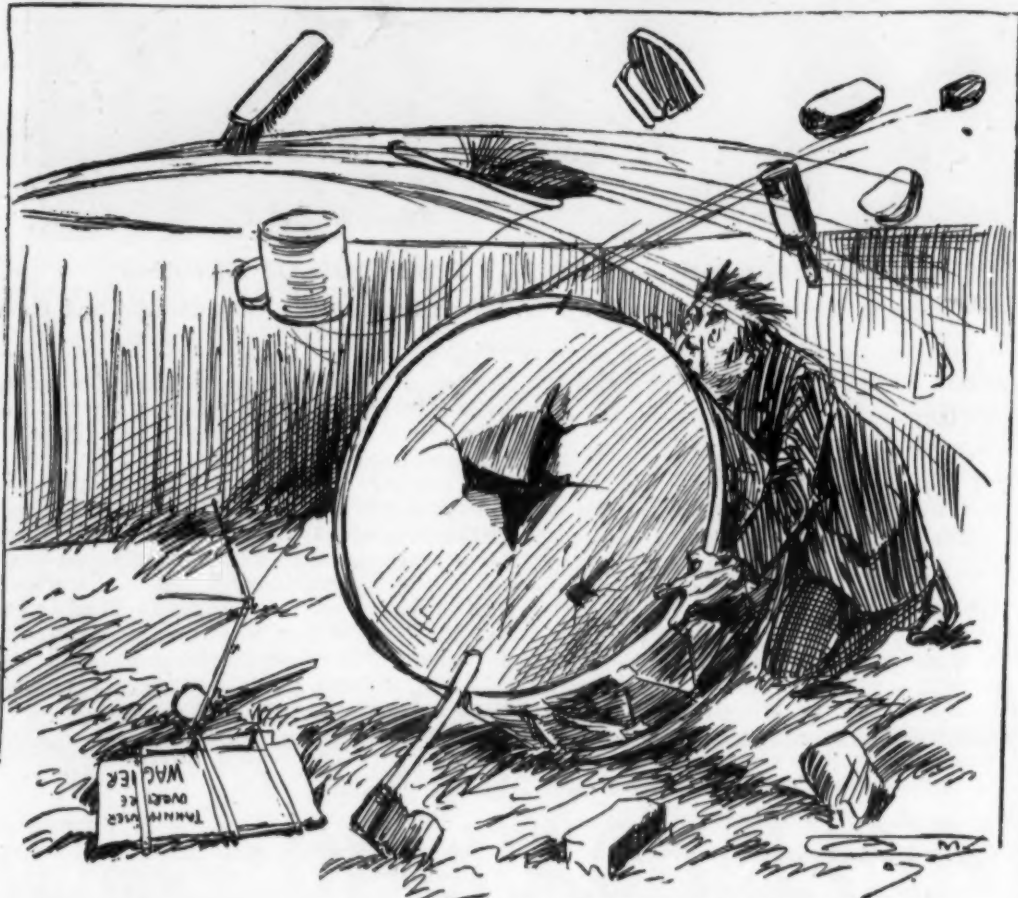
CHICAGO, Oct. 7.—The choir of the First Methodist Church in Evanston, Ill., a suburb of Chicago, has for a number of years past included notable singers, and association with it appears to be a passport abroad, even for a Summer or a more protracted period.

Jenny Osborn-Hannah a few years ago left this organization to go abroad and now is the first soprano in the opera at Leipsic. Through the offices of J. C. Shaffer, the publisher of the "Evening Post," who is particularly interested in this church and its music, her husband, Frank Hannah, secured a consular appointment in Germany.

Grace Whistler Misick, a former contralto of the same church, is now singing in opera in Italy, and now Mrs. Minnie Fish Griffin, soprano, has left the choir and will continue her musical work in Berlin. Fish Griffin, her husband, who has been looking out for the attractions this Summer at Ravinia Park, has passed the civil service examination and is hopefully expecting a consulship. The moral of all this appears to be: Marry a singer in the First Methodist Church Choir in Evanston, and one is likely to strike a consular appointment and reside abroad—far from the madding whirl of Chicago. C. E. N.

During the eight weeks' season of Italian opera just inaugurated at Covent Garden twenty operas will be sung, among them Franchetti's "Germania" and Giordano's "Siberia."

Attracting Attention



(From the London "Morning Leader.")

Joseph Holbrook, the English composer, reviewing the output of some of his English contemporaries in "The Musical Standard" recently remarked: "It is patent to anyone that if you wish to attract attention, you must make a noise." A correspondent of the London "Morning Leader" informed that paper a few days later that while training for the next brass band contest in his back garden he put Mr. Holbrook's argument to the test and found him correct."

DE KOVEN PROLIFIC.

Composer's Attention Is Divided Among Three New Light Operas.

Reginald De Koven is turning stage director in addition to his accomplishments as a composer, critic and orchestra director. He is personally instructing the illustrators of thinking rôles in the new opera he has composed, with libretto by Stanislaus Stangé, entitled "Max of Holland." It is to open its tour in Washington the middle of October, and is due at the Lyric Theatre, in New York, in November.

"Max of Holland" was called "The Snow Man" when it was presented in Boston last Spring, but—as Mr. De Koven naively puts it—they wish to get away from anything suggesting a frost.

Mr. De Koven has completed the score of a light opera written by Joseph Herbert, and they have named it "The Beauty Spot." It is to be produced late in November.

A third De Koven output to be looked for this season is to be in collaboration with Harry B. Smith, with whom De Koven won an early success with "Robin Hood." They have not done any joint work since five years ago, when they combined on "Maid Marian."

Bispham's New York Recital Program.

The following is the program which David Bispham will give at Carnegie Hall, New York, on the afternoon of Sunday, October 13: "O, Ruddier Than the Cherry"—("Acis and Galatea"), Handel; "Adelaide," Beethoven; "The Wanderer," Schubert; Selections from "Dichterliebe," Schumann; "Erinnerung," Brahms; "Ein Ton," Cornelius; "Caecilie," Strauss; "Des Dichters Letztes Lied," "Mit Einer Primula Veris," "Erstes Begegnen," "Mit Einer Wasserlilie," "Ein Schwan," "Mein Ziel," Grieg; "The World Well Lost"—(MS.), Walter Damrosch (accompanied by the composer); "Who Knows?" Max Heinrich; "The Mad Dog" (Goldsmith), Liza Lehmann, from "The Vicar of Wakefield"; "The Stuttering Lovers"—new, Old Irish, arranged by Herbert Hughes.

Salaries of Opera Stars.

The question of a comparison of salaries which the great singers receive in this country and abroad has caused considerable agitation. H. E. Krehbiel, in the "Tribune" now says:

Although musicians receive much better compensation in England than on the Continent of Europe, they get, it is generally understood, more than twice as much in New York as in London. Melba, for example, according to statements that have not been denied, is paid in the British capi-

tal about \$600 an evening, but in New York she has \$1,500. Calvé, whose compensation is the same as Melba's in Covent Garden, is fabled—or perhaps it is the literal truth—to receive \$2,000 for each performance in New York City. Lehmann is popular in Germany, where she gets \$250 a night—a high price for the thrifty music lovers of the Fatherland to pay; her American rate is \$600.

So it goes through the whole list of the grand opera favorites. Nordica, Louise Homer, Geraldine Farrar, Emma Eames and the others are all said to receive compensation in America which they could not expect to get abroad. Consequently, it is no wonder that American maidens from Maine to Mexico covet the opera singer's career.

PROGRAM FOR GRIEG.

Tonkünstler Society Honors Composer's Memory at Concert.

The Tonkünstler Society, which has resumed its series of concerts, presented a program in honor of the memory of Edvard Grieg Tuesday evening, at No. 493 Clinton avenue, Brooklyn. After an address by August Walthers, a member of the board of directors of the society, the late Norwegian composer's Sonata No. 3, for violin and piano (C minor, Op. 45), was given by Henry Schradieck and Alexander Rihm. This was followed by four baritone solos by Reinhold Werrenrath: "Das alte Lied," "Mein Sinn ist wie der mächtige Fels," "En Syane" and "Med en Primula-veris."

The program closed with a performance of the Grieg quartet in G minor, Op. 27, by Henry Schradieck, first violin; William Grafing King, second violin; Ernst H. Bauer, viola, and Ernst Stoffregen, 'cello.

Flonzaley Quartet Concerts.

The New York appearances scheduled for the Flonzaley Quartet will be on January 14, February 19, and March 17, at Mendelssohn Hall. The first concert will be given in the afternoon, the other two in the evening. The high standing of this organization abroad gives every reason to expect that it will meet with pronounced favor in this country. The American tour will be under the direction of Loudon Charlton.

The Vienna Tonkünstler Orchestra, which, as the most recent addition to the organizations of the Austrian capital, will give a series of concerts this Winter under the direction of Bernhard Stavenhagen, Hans Pfitzner and Oscar Nedbal, will undertake a tournee through the larger Austrian and German cities early in the new year, with the composers Franz Lehar and Ziehrer as conductors.



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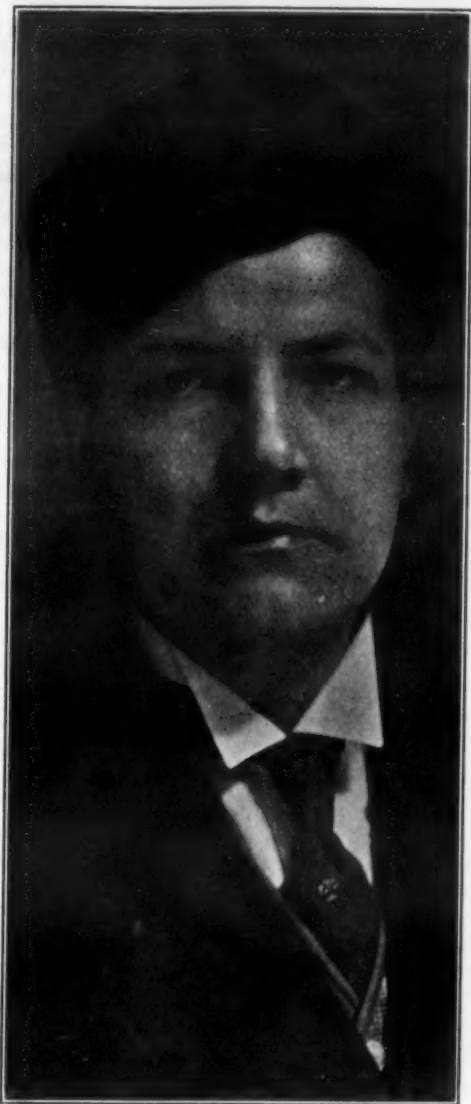
Talented Pianist and Teacher
Opens Studio in the Me-
tropolis.

With a firm conviction that the American-born musician will yet come to his own, Leo Tecktonius, the brilliant young pianist who has been winning laurels in Chicago, this week settled in New York, where he has opened a studio. He is not, however, a stranger to metropolitan music circles, as his performances in past years with the Tuesday Evening and Rubinstein clubs, are well remembered and have called for re-engagements for the coming season.

Mr. Tecktonius is well equipped for his work in New York. Born in Chicago, in 1882, he studied for four years under the well-known and thorough musician, Emil Liebling. Subsequently he devoted two years to completing a four years' course at the Dana Institute of Music, under the personal direction of Jacob Schmidt. Then Mr. Tecktonius went abroad "to knock about Europe," as he puts it, "and get all the advantages of travel from country to country." After six months he settled in Berlin and began study with Leopold Godowsky, at the same time devoting considerable time to composition with Frederick Gernsheim as his instructor.

Paris next claimed Mr. Tecktonius's attention, and under no less an authority than Moszkowsky, the young American continued his study of the piano, at the same time following up his work in composition with Charles Marie Widor. Then he returned to his native city, Chicago, and for six months toured through the Middle West giving piano recitals. This was followed by another trip to Paris, where he not only continued his studies, but devoted himself to teaching, meeting with pronounced success in this field of endeavor.

Marcian Thalberg, the celebrated Russian pianist and critic, with whom he studied, said of him: "Without doubt Tecktonius stands in the very highest position as an artist, and one can easily predict for him a brilliant future, possessing as he does every qualification for a virtuoso. Among his attributes are a beautiful touch



LEO TECKTONIUS

This Brilliant Young Chicago Pianist Has
Opened a Studio in New York.

and singing tone coupled with a technical mastery of his instrument. And to these must be added a commendable enthusiasm and a rare vivacity in his playing."

And now Mr. Tecktonius has opened a studio at No. 366 West Fifty-seventh street, and is mapping out his work as a teacher and soloist. He has many friends and admirers in this part of the country, and early indications point to a busy and successful opening year.

CARL WENDLING LIKED.

Boston Orchestra's New Concert-Master
Makes Favorable Impression.

Boston, Oct. 7.—Carl Wendling, the new concert-master of the Boston Symphony Orchestra and successor of Professor Willy Hess, has made a most favorable impression upon all those who have met him, and the feeling is that his coming will be in the nature of a decided acquisition to the orchestra.

Although he is but thirty-two years old, his career has been most important. He is a pupil of Joachim, with whom he studied for three and a half years. He is an Alsatian and native of Strassburg. For four years he was the concert-master of the celebrated Meiningen Orchestra when Fritz Steinbach, now of Cologne, was the conductor.

From there he went to Stuttgart as concert-master, which position he now holds, for he is in America on a year's leave of absence. Mr. Wendling was especially chosen by Hans Richter to be the concert-master at Covent Garden at the special performances of Wagner's "Ring" in 1903, 1904 and 1905, and since 1903 he has been concert-master at the festival performances in Bayreuth. Mr. Wendling, in addition to his French and German, speaks most excellent English.

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Millionaire Wanted House Opposite His
Rented to a Conservatory.

Thomas F. Ryan, the New York multi-millionaire, interested in gas, traction lines, tobacco and a partner of King Leopold, of Belgium, in South African enterprises, lives in Fifth avenue, New York. Directly across the street from his home is a long strip of land which he owns. On another corner is a church. The fourth corner is occupied by a publishing house.

On all sides, however, are big loft buildings occupied by concerns which make garments, women's apparel and other articles in the making of which "sweat shop" workers are employed.

Mr. Ryan purchased the property opposite his house in order that no loft building and, consequently, undesirable tenants should be his vis-a-vis. An old mansion was on the site. "To whom shall I rent it?" Mr. Ryan's real estate agent asked.

"I would like to have a musical conservatory for a neighbor," Ryan answered. The building is now occupied by a school of music.

CHICAGOANS ACTED
AS JUDGES ABROAD.T. S. Lovette and Daniel Prothero
Played Important Part in Music
Contests in Wales.MESSRS. LOVETTE AND
PROTHEROE

These Well-Known Chicago Musicians Spent
the Summer in Wales

CHICAGO, Oct. 7.—T. S. Lovette and Daniel Protheroe, the two popular Welsh musicians, who have spent the Summer in Wales, have had an interesting time giving and hearing concerts. A feature of the trip going over was a recital given by Mr. Lovette, pianist, assisted by Mr. Protheroe. They were together most of the time in Europe, having acted as judges for several musical contests in Wales, besides traveling through England and picturesque Wales, giving concerts. The principal contest in Wales was the National Eisteddfod, held at Swansea, where as many as twenty-one thousand people were present at the contest, and one of the tests was a work by Mr. Protheroe, "The Nun of Nidaros," the composer delivering the adjudication. At one of the contests ten choirs, ten male choruses, seven ladies' choirs and thirty-two children's choirs competed. There were also sixty-three performers contesting in piano solos and as many in the solo singing. C. W. B.

The Winderstein Orchestra in Leipsic will give Chadwick's "Sinfonietta," Moor's Improvisation on an Original Theme, Sekles's Serenade, Hans Pfitzner's "Christelflein" Overture, Hugo Wolf's "Penthesilea" and Reinecke's "Von der Wiege bis zum Grabe," besides Strauss's "Heldenleben," Smetana's "Moldau," Tchaikowsky's "Romeo und Julia," Böhe's "Taormina" and symphonies by Rachmaninoff, Bruckner, Brahms, Beethoven, Mozart and Schubert, in its new series of twelve concerts. Rachmaninoff will conduct his own works.

That Fatal Middle Name.

Eleven pianists appear on the Philadelphia Orchestra's solo list and still a few others are to be heard in these United States in the course of the coming musical season. Mr. Paderewski will also play. The name of William H. Sherwood is missing from the passionate press agent's hall of fame. Could it have been the fatal H? asks the New York "Sun."

Raphael B. Sanzio, John W. Milton, William F. Shakespeare—no, these arrangements of names would not fit the feeling tones of fame's trumpet. It is noticeable that Hofmann, Pachmann, Bauer, Carreño, Hambourg and even Lhevinne got on without a middle initial. So do the prima donna conductors. Carl J. Muck, Emil K. Pauer, Wassily Z. Safonoff, Carl H. Pohl! Somehow it makes them sound like manufacturers of some sort of fizzy water. Some of them are, too.

Mme. Bouton's Spring Tour.

The Chicago Philharmonic Society, through its conductor, Max Bendix, former concert-master of the Manhattan Opera House, has arranged with Manager R. E. Johnston for Mme. Isabelle Bouton, the noted mezzo-soprano, to act as soloist during the society's Spring tour covering the large cities.

In the space of twenty-one months Offenbach's "Les Contes d'Hoffmann," which is to be heard at the Manhattan Opera House this season, has been performed 350 times by the company of the Komische Opera in Berlin.

Iwan Knorr's choral work, "Marienlegende," which was brought out by Prof. Siegfried Ochs in Berlin last season, is to be performed in Altona and Düsseldorf this Winter.

Stiles, the Cowboy Tenor.

M. Vernon Stiles, the new *Pinkerton* engaged for the "Madam Butterfly" production by Henry W. Savage, has become known in New York as the "cowboy tenor." Stiles walked down Broadway one day, his head adorned by an immense sombrero.

"Who's that?" asked a strolling Thespian, who is still looking for an engagement.

"Stiles, the cowboy tenor," remarked one who knew the singer. And Stiles has been known as the cowboy tenor ever since.

Mr. Savage believes that he has made a great find in his new tenor. So confident is he that he has signed a three years' contract with the Western warbler, and in addition is to send him to Europe next season in order that he may perfect himself in the tenor rôles of several German operas which Mr. Savage contemplates offering in his repertoire next season.

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NEW YORK, SATURDAY, OCTOBER 12, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the "Editor of Musical America."

THE PEOPLE'S SYMPHONY CONCERTS.

During the past two seasons MUSICAL AMERICA has on various occasions called attention to the noble work being done in New York by that organization known as the People's Symphony Concerts. Now that another year of music has opened, this paper purposes to continue its efforts in awakening interest in the undertaking.

These concerts were conceived on, and have always faithfully followed the idea of providing the masses—the workingmen and women, the wage-earners of the big city—with good music in a way that entails little or no expense so far as the auditors are concerned.

The people who know about the project and who go to the concerts, do not need an "awakening." They have benefited in the past and will continue to benefit so long as the work keeps on.

Therefore, what is written here will not be of vital interest to them; but it should be of vital interest to those who have ever thought of doing something to help the cause of spreading good music where it is needed and wanted.

These concerts are given in Cooper Union Hall and at Carnegie Hall. During the last two seasons, had it not been for the generosity of Andrew Carnegie and Daniel Guggenheim, who offered to cover the estimated deficit for the Carnegie Hall series, it would have been impossible to repeat the Carnegie Hall series.

Yet, for the sake of the acoustics, if for nothing else, this is the place where the students and workers who are being helped to attain their art inspirations, should hear music that is given for specialized educational purposes.

If you view the People's Symphony concerts as a source purely of entertainment, you are justified in thinking that an appeal for moral and monetary support is

absurd. But the work of the organization has been demonstrated to be educational; it is a great and powerful educational factor not merely of local but of national importance.

City governments and wealthy individuals endow and support libraries because such institutions are recognized as essential to the mental and social progress of the community. Why not include the propagation of good music in such philanthropy?

Music is a universal art, and it is safe to say, of all the arts, it reaches further and makes a stronger appeal to the greatest number.

The brass bands playing in the parks during the Summer attract thousands of listeners because the people of a great city are hungry for melody and their minds and bodies are refreshed by the offerings of so humble a source. But such concerts are conceived for entertainment, not for education.

If it is deemed proper and humanitarian for a city or an individual to endow the project of giving brass band performances for pure entertainment, is it not much worthier and more logical to aid in the presentation of music that has an educational value?

A number of wealthy people have already identified themselves with the work of the People's Symphony Concerts. They are not only giving their money, but they are giving their time and personal attention to it. Thanks to them, the concerts will be continued another season, and at the end of the year they will cheerfully meet the deficit which will inevitably face them.

The promoters of the People's Symphony Concerts are not deluded by the idea that the wealthy and influential are looking around indiscriminately for a means of parting with their worldly goods in the name of charity. But they do believe that if the true worth of this undertaking were better known and better understood, there would be a more equitable distribution of the burden, a readier response of assistance and a more representative support for the work.

EXAMINATIONS IN MUSIC.

American musicians have been somewhat divided of late years as to the relative value of examinations to the music student and the degree of attention that should be paid them. The evils consequent upon allowing a pupil to concentrate his ambition and energies too exclusively upon a definite test before a board of examiners have been frequently dilated upon, and teachers in this country are showing themselves more and more alert in guarding against them, while not ignoring the benefits that can be derived from systems of examinations wisely conceived and directed.

As is well known, the English set more store by examinations in music than do the people of any other nation; the attitude of the average Englishman towards them is indicated in an article contributed by Dr. Annie Paterson to "The Gentlewoman," in which the writer says that the advantages of the genuine examination can be briefly catalogued and thus continued:

"In preparing for a reliable certificate, we have something definite to work for; some well-defined course to get through; if we pass we have the satisfaction of knowing that our efforts have had the approval of experts, and if we desire to take an active part in professional musical life, it is certainly helpful to have some 'hall mark' to show our employers and the public that we have, at least, tried to qualify ourselves for the duties we would undertake. If indiscriminate multiplication of examining boards may be harmful, the few public tests which are now time-honored, such as those offered by British universities, the Associated Board of the Royal College and Royal Academy of Music and similar bodies, may well commend themselves to the musical aspirant who strives for active and public musical respect and appreciation."

Several visitors to the Music Show in the Madison Square Garden last week were prompted to ask the question, Why is not the concert hall in that great auditorium more popular among musicians as a home for concerts and recitals. Obviously, the location is against the hall, in view of the fact that the amusement centre in New York is gradually shifting further up-town.

But the fact remains, this concert hall has the finest acoustic properties of any hall in New York. In constructing it, the late Stanford White devoted his entire attention to producing an auditorium that should be as nearly perfect as possible so far as the reception of sound is concerned. Tests made immediately after its completion demonstrated that the distinguished architect had succeeded in fulfilling his purpose.

The October number of "The Musician," a monthly devoted to the educational interests of music and published by the Oliver Ditson Company of Boston, contains an unusually attractive list of contributions. Besides the interesting article by Lawrence Gilman on "The Music of Claude Debussy," there are papers by A. L. Judson, Philip H. Goepf, E. R. Kroeger, W. F. Gates, A. D. Jewett, Theodore Stearns and other prominent writers on musical subjects.

Great Artists and Tempo Rubato.

To the Editor of MUSICAL AMERICA:

I am a new subscriber to your valuable issue on matters musical and notice the article in your edition September 7 in which Mr. Harper answers the "Evening Post" critic. I believe it to be worthy of further elucidation.

Mr. Harper is, I think, correct in his statement that "the great artist is a great timist" in that the term "great" would mean capable, capable of effect in time, but this effect is produced through the poetic and emotional creativeness of the artist, and with the true artist it does not mean the displacement of note values in the melody alone; it means the displacement of values to such an extent that at times the accompanist can in no way play the score from any settled attitude of proper tempo or time. He must hold with the singer, pausing with that subtle intuition which really constitutes the true accompanist, and then, with the same intuitive response, settle to a regular tempo when the singer so treats the score.

The "Evening Post" critic, I believe, is also correct in that the truly great artists are not, in the mechanical sense, correct timists; hence their treatment of tempo rubato. But they are great; the essential command of uniform, rhythmic flow, is always within their power, but in each and every instance where the emotional coloring definitely dominates the scholastic, the time in the ordinary sense of tempo, is gone, forgotten, obscured, yet peculiarly adjusted through the subtle influence of emotional rhythm.

An audience listens to a great artist's interpretation, notes his individuality in phrasing, varied, subtle, commanding, yet the audience is usually unconscious as to the manner in which that artist, from the standpoint of correct tempo, as scored in notation, is virtually mutilating the time, until a less gifted performer attempts the same effects, when the result is deplorable. Yet the one is really duplicating the other, as far as displacement of values occurs, but the soul, the emotional dominance, lacking, the subtle rhythm of nature's response is gone.

It is my belief that many students, eager to become correct timists, ruin forever the subtle creative emotionality which must be preserved and gently developed within us, if we are every to become artists in the pure sense of the term. The study of time is of great importance to all students, but its dominance as study progresses is, I believe, deplorably destructive of artistic attainment in many, many instances.

With best wishes for the success of MUSICAL AMERICA, a paper I would sorely miss,

P. DOUGLAS BIRD.

SAN DIEGO, CAL.

Will Grieg's Fame Last?

To the Editor of MUSICAL AMERICA:

Grieg's recent death finds an echo in the whole world of music. Many composers will come and go, but very few will invest their work with the personal interest and intensely human charm which attaches us to Grieg. He was primarily an impressionist, and his coloring is peculiar to himself; in his harmonies, often iconoclastic, he was withal musical to the very core. Happiest in smaller forms, he exhibits massive power and distinct virility in the 'cello sonata and piano concerto. Grieg's songs are revelations and haunting memories. The fame of to-day is but too often the oblivion of to-morrow. What will be Grieg's fate?

EMIL LIEBLING.

CHICAGO, Oct. 5, 1907.

PERSONALITIES



JEAN SIBELIUS

Sibelius.—In Jean Sibelius Finland can boast a composer whose individuality is making itself felt more and more conspicuously in the music world. His works have been performed by the leading orchestras and soloists in Europe, and his violin concerto in E minor was introduced in this country by Maud Powell last season. He was born in Tavastehus, Finland, in 1865, and studied law first before devoting himself to music. He began his musical studies at the Musical Institute, Helsingfors, and later continued them with Albert Becker in Berlin and Goldmark in Vienna. Since 1893 he has been teacher of theory at the Musical Institute and the Orchestra School, Helsingfors. He composed the first Finnish opera, "The Maid in the Tower," which was produced in Helsingfors in 1896.

Foot.—Arthur Foote is an instance of the American composer who does not lack encouragement. It is said that his "I'm Wearin' Awa" and "Irish Folk Song" have equaled the sale of the most successful popular song of the lighter class.

Hambourg.—Mark Hambourg, the pianist, who will shortly arrive in this country for a concert tour, has but recently returned to England from a tour of South Africa. On his way back he spent several weeks at Madeira, taking a complete rest.

Donalda.—Pauline Donalda, the Canadian soprano, who was at the Manhattan Opera House last season and will sing at the Opéra Comique this Winter, has arranged to give a series of recitals in the more important provincial towns of Great Britain and Ireland this Fall. Negotiations have also been completed for an extended tour for her with the Hallé-Richter and Scottish Cowen orchestras during the season of 1908-9.

Treville.—Yvonne de Treville, the American soprano, who sang the principal female part in the production of Louis Lombard's "Errisnola" at the composer's castle, has returned to the Théâtre de la Monnaie, Brussels, where she made her rentrée as Lakmé.

Van Dyk.—Rosina Hageman-Van Dyk, the Dutch coloratura soprano, who is touring America this season with Francis Macmillen, the violinist, has been engaged for leading parts at the Prague Opera after the close of her season in this country.

Gauthier.—Eva Gauthier, the Canadian contralto, whose home is in Ottawa, Ont., and who has distinguished herself on extended tours with Mme. Albani, is now studying for the grand opera stage under Oxilia in Milan, and will make her début in Italy next year.

Butt.—At the opening concert of their Australian tour in Melbourne Clara Butt, the English contralto, and her husband, Kennerley Rumford, sang to a house that, financially, exceeded all expectations, the proceeds totalling \$4,000.

Hall.—Marie Hall, the English violinist, has returned to England after her long tour embracing Canada, Australia and New Zealand. The only mishap on the whole trip occurred on the home journey, when, owing to the Pacific boat's being two days late, connections were missed and the artist could not reach England in time to fulfill her engagement at the Gloucester Festival. In an interview the other day she told of having received an application in Ottawa from a "knockabout acrobat" who wanted to go into partnership with her, saying that he was sure audiences would appreciate it if he put in a turn during the program.

ASK FOR REFORM IN CITY'S PARK MUSIC

The Citizens' Union Committee Points Out Shortcomings of Summer Concerts.

Because of complaints in the early Summer of the character of the music by bands hired by the city government of New York, in parks and on recreation piers, the city committee of the Citizens' Union appointed a committee of experts, who visited all these places this Summer. Ernest T. Carter, composer and conductor; Alberto Himan, composer and publisher; J. P. Kohler, musician; A. A. Stoughton, architect, and Elliott Schenck, conductor, composed the committee.

A report of the committee's work, prepared by John J. Murphy, secretary of the Citizens' Union, has been unanimously adopted and ordered sent to the Mayor, with recommendations. The report is in part as follows:

"A very low standard of musical performance is prevalent throughout, in leadership, musicians, ensemble, execution and program, due to the lack of proper musical knowledge or of proper supervision on the part of the departments, which are responsible, so that the people are not receiving the proper benefit for the money expended by the city for this purpose.

"It is noticeable how appreciative the audience is, especially in the poorer quarters, and how readily they respond when good music is played well. It is true that a large part of the people show their desire for rag time and popular songs and it is not suggested to eliminate music of a light sort, but the character of all music may be good and the execution kept up to a high standard.

"The great fault is usually with the leaders. In many cases they appear to be in no way qualified for the position they fill, some not only lacking the required musical training and experience, but by their undignified behavior at the conductor's stand showing the utter want of respect for their calling and for their public. In some cases they seem hardly to know how to beat time, much less to conduct their bands, having no idea of expression or shading or musical subordination of the different parts or instruments. In some cases the musicians are poor. In many cases the selections are utter trash and frivolous. The selections are so short that some of the intermissions extend to fifteen minutes.

"We, therefore, make these recommendations: That the various leaders who receive appointments be instructed as follows: To make their own programs, which shall include music of all classes, the predominance being given to music which, even light in character, will tend to elevate the taste of the people; to so construct and carry out the program that not more than five minutes shall elapse between two pieces; to show good will in the making and performing of the programs; that the commissioners be urged to terminate the contracts of any bands not showing such good will; that at least two written programs be posted in conspicuous places, and that large numbers on the program be displayed from the band stand; each band should be engaged for the whole season, subject to discharge without assignment of cause; that no leader be engaged who has not qualified as such; that a committee be appointed by the Mayor's commissioners for expert supervision, to insure a reasonable standard of excellence."

Praise for the Special Fall Issue.

(From the "Sports of the Times.")

MUSICAL AMERICA, edited by the veteran John C. Freund, issues a special Autumn Number, artistically illustrated, the covers in colors, and containing all of the news and plans of the American music centres, from New York to San Francisco. The autobiography of Jan Kubelik, the violinist, is a gem that would adorn any publication. The feature of MUSICAL AMERICA that commends it to all professionals and music lovers is its evident honesty and impartiality.

The Philharmonie in Berlin was formally opened for the season on October 2, with a popular concert under the direction of the new conductor, Dr. Ernst Kunwald.

EARL CARTWRIGHT IN NEW BOSTON STUDIO

Baritone and Teacher Will Again Be
Soloist With the Famous
Cecilia Society.

Boston, Oct. 7.—Earl Cartwright, the well-known baritone of this city, who is not only a prominent soloist, but also a very successful teacher, has opened a new studio at No. 6 Newbury street. He states that judging from the present indications, he will have one of the most successful seasons since he came to Boston.

Mr. Cartwright was the soloist at three of the concerts given last season by The Cecilia Society and has been engaged to sing the baritone part in "The Beatitudes," which is to be given by The Cecilia Society for their first concert this season. Mr. Cartwright is a member of the quartet at



EARL CARTWRIGHT

Baritone Soloist and Teacher of Singing

Kings Chapel, where B. J. Lang is director of music.

Among other concert engagements which Mr. Cartwright has already booked, are solo appearances with Hood's Choral societies at Manchester, N. H., where Dvorak's "The Spectre Bride" will be given, also at Milford, N. H., where Gaul's "The Holy City" will be produced. Mr. Cartwright was one of the soloists at a production of "Flora's Holiday," by Wilson, last week, in Marlboro, Mass.

Among Mr. Cartwright's appearances as soloist last season, one of the noteworthy occasions, was as the production in concert form by The Cecilia Society of the late John Knowles Paine's opera "Azara." This work, which was never produced during the author's life, is styled by B. J. Lang, who resigned as conductor of The Cecilia at the close of last season, as being one of the most characteristic works of Mr. Paine.

Mr. Cartwright has a baritone voice of unusual strength and pleasing quality and he is becoming more and more in demand for concert and recital work. D. L. L.

HONOR NORWEGIAN.

Chicago Society Celebrates John W. Colburg's Seventieth Birthday.

CHICAGO, Oct. 7.—John W. Colburg, the oldest Norwegian musician in the United States, had his seventieth anniversary celebrated by a testimonial concert last Sunday night at Artesian Hall, by the Norwegian Singers' League of Chicago. Mr. Colburg has been here thirty-seven years, having first come in response to a call from the University of Illinois, where he was the principal instructor in music for several years.

He has introduced more than 500 Norwegian and German songs in this country, among them Grieg's "Landkjending" and "Varde," and has long been prominent in the Scandinavian musical organizations. C. E. N.

Arthur Nikisch will yield the bâton to visiting conductors for two of the Gewandhaus Concerts in Leipzig again this season. Ernst von Schuch, the highly-thought-of Dresden conductor, and Siegmund von Hausegger will take his place on these occasions.

The Weber Piano of To-day

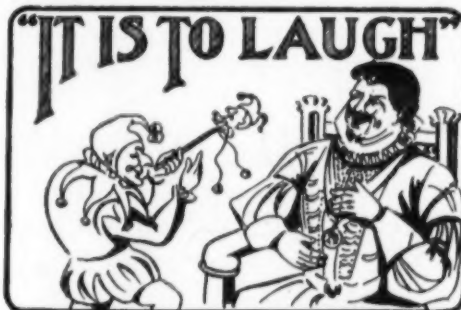
THE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano has held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

Piano standards are constantly being advanced. The ranking piano of fifty or even ten years ago cannot retain its premier position, unless it has made rapid strides forward. Standing still in these days means distinct retrogression.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal endorsement to the Weber's prestige.

The Weber Piano of to-day has progressed beyond the point where it ranks merely as "one of the few great pianos of the world." In view of the preference being given it by the foremost pianists and musicians of the world, and of the fact that its artistic ideals are constantly being promoted by the greatest corps of musical and constructional experts ever assembled, the Weber yields precedence to no other piano whatever, here or abroad.

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"I have three daughters learning to play the piano. The piano's out there!"—Yonkers "Statesman."

"Papa," said little James, "what do they call a man who writes comic operas? A composer?"

"No, my son," the old man answered; "he is usually called a plagiarist."—Exchange.

"And madame will wear only three gowns in this opera?"

"Only three gowns, one to an act," answered the prima donna, sadly. "It was either that or have some one else occupy the centre of the stage while I changed."—Washington "Herald."

A cat may die, but its voice lives on.

You hear its howl of woe

Whenever a helpless fiddlestring

Is tortured by a bow.

—Chicago "Tribune."

He—Did you hear me singing under your window last night? I hope your father didn't hear it.

She—Yes, he did; but you needn't worry; he thought it was the cats.—"Meggen-dorfer Blätter."

Sweet the lark at heaven's gateway,

But we generally drat

The piano that is hoisted

To the seventh story flat.

—New York "Sun."

Singers Supersede Gypsy Band.

The Automobile Club in Paris, one of the liveliest institutions in the gay city, has started a new idea. The music of the gypsy bands which used to delight the ears of the members has been superseded by vocalists from the Café Chantants, and even the Opera Comique. The effect on digestion is said to be excellent.

Mrs. Startuppe.—Ah, professor, and how is my daughter getting on with her music? Do you think she will ever become a great singer?

Professor.—Madam, it is very hard to say.

Mrs. Startuppe.—But surely she possesses some of the qualifications?

Professor.—Yeh, madam, she haf a mouth.—Christian "Register."

First Chorus Girl.—Nellie ain't feelin' well. She's gotta a sore throat.

Second Chorus Girl.—Ghee! the noive of 'er putting on airs like a primmer donn.—Kansas City "Post."

Jones.—That young man who plays the cornet is ill.

Green.—Do you think he will recover?

Jones.—I am afraid not. The doctor who is attending him lives next door.—"Tit Bits."

A cablegram conveys the news that a lunatic asylum is located near Paderewski's house. Still, it might be well to withhold judgment until we learn which of the two was in the neighborhood first.—Washington "Post."

"I see you have a cyclone cellar?" said a New York man visiting a western friend.

"Couldn't get along without it."

"Have many cyclones here?"

"No, never."

"Why is the cellar so useful, then?"

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B I S P H A M

What Especially Attracted Puccini in "The Girl of the Golden West."

In view of the success Giacomo Puccini made of his attempt to make an opera of the Long-Belasco play "Madam Butterfly," the interest of Americans has been considerably stirred by the announcement that the Italian composer has decided to adapt Belasco's "The Girl of the Golden West" for the lyric stage. Blanche Bates, with whom the title rôle of this play is inseparably associated, has been telling the Boston "Transcript" just how Puccini impressed her—she gives different glimpses from those the general public received—and incidentally divulging what parts of the play made the strongest appeal to his sense of the dramatic.

The composer attended several performances of the play when he was in New York last Winter, and finally he called on Miss Bates to discuss it and the character of Minnie Smith with her. Her first impression was evidently one of disillusionment.

"I had heard much of Puccini's music, and I had loved the warmth and emotion of it, and duly idealized the composer," says Miss Bates. "I expected a romantic presence. I actually saw a middle-aged, heavy-faced and heavy-bodied Italian struggling lumberingly to express himself in meagre French.

"Above all, he explained, he wished a

dramatic and highly theatrical libretto. He had seen plays and he had read them by the score in his quest of it; but he had found nothing that had so keenly stirred his imagination as 'The Girl of the Golden West.' It was indeed an American play, a very American play, and he, in turn, was as thoroughly Italian; but the dramatic appeal of the piece and the further appeal, as he hoped, of his own music would bridge the gulf until audiences took no thought of it.

"Time and again he returned in his talk to the scene of the fateful game of cards at the end of the second act. He was eager to clothe that beyond all else in the play with music. The Sheriff as well as the Girl and her lover invited musical characterization. The moment for the love duet with the mountain cabin shaking in the storm for a background was plain. The scene in the saloon among the miners was tempting for the swift give-and-take of highly colored musical dialogue; and the epilogue in the dawn on the plains was lyric in itself.

"The whole play except the incidental scene of the academy in the last act, stirred Puccini to music. He had found the impulse he sought, and he was eager to begin the work. Besides, he had fared so well with 'Madam Butterfly.' He said that when he had finished the new opera he would test it obscurely in Italy until he had done all he might with it. Then American audiences should hear it."

Genesis of Genius.

In a paper on the "Genesis of Genius" read before the recent International Congress on Psychiatry at Amsterdam, Dr. Louise G. Rabinovitch, of New York, called attention to the remarkable fact that comparatively few geniuses have been the firstborn of their parents. In a study of seventy-four biographies of great men and women—poets, writers, politicians, painters and musicians—she found but ten firstborn. Among forty-two writers and poets but six were the eldest children; among seventeen painters but one was the firstborn of his mother (he was a natural child); among fifteen musicians there were only two firstborn.

Not only were these men of genius not the firstborn, in a very large number of cases they were the youngest or next to the youngest of the family. Thus Carl Maria Weber was the ninth, Richard Wagner the last of seven, Mozart the last of seven, Schumann the last of five, Schubert the thirteenth or fourteenth.

"The parents, therefore," observes a writer in the "Medical Record," "of great men were for the most part of a ripe age at the time of the conception of the latter; that is to say, the cellular potentiality of the parents was then at its maximum from the mental as well as the physical point of view."

This Dog Liked Music.

Pettier, in his "Annals of Paris," tells of a dog which, at the beginning of the revolution, went daily to the parade before the palace of the Tuileries, thrust himself between the legs of the musicians, marched with them, halted with them, and after the parade disappeared until the next morning, when he again took up his daily program.

His steady attendance and the evidences of pleasure which the music made him show brought him into great favor with the band, and he was nicknamed Parade. One musician gave him food to-day, another to-morrow; he speedily understood from a signal when he was to follow for his dinner. Faithful to his independence after he had eaten, he would, in spite of caresses or threats, withdraw as if he had more important duties.

Sometimes his musical friends took him to the opera, sometimes to the Comedie Italienne, and frequently to the Theatre Feydeau. No matter in what place of amusement he happened to be, he always found his way to the orchestra, and would lie down silently in it until the performance was over.

The Karlsruhe Court Theatre began its season with performances of "Fidelio" and "Lohengrin," under the new conductor, Dr. Göhler.

IN PROFESSIONAL RANKS.

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EDITH WYNN MORGAN

Daughter of Tali Esen Morgan the Well-Known Musical Director

Edith Wynn Morgan, the talented daughter of Tali Esen Morgan, has entered the professional field in New York as an accompanist. She is spoken of as a remarkably fine player and an exceptional reader. She has accompanied some of the best artists at the Ocean Grove Festival concerts and all speak in the highest praise of her work. A number of New York singers have already made arrangements with Miss Morgan for regular hours, and it is quite certain that her services will be in constant demand.

Otto Meyer Heard in New York.

Otto Meyer, a pupil of Cesar Thomson, Sevcik, Ysaye and Suchy, has been visiting his parents in this country. A dinner was given in New York last week to honor the brilliant young violinist and several critics and managers heard him perform on this occasion. Mr. Meyer expects to tour the United States and Canada in the year of 1908 under the direction of J. E. Francke, as he has a natural and commendable ambition to win the same respect as a musician in America as has been accorded him in Europe.

Richard Burmeister, the pianist, who taught a class in advanced piano playing during the Summer at Wilhelmshöhe near Cassel, gave a Chopin program there with some of his pupils before returning to Berlin, when he introduced an arrangement of his own of Chopin's sonata for piano and cello.

MISS CONE'S APPOINTMENT.

Fond du Lac, Wis., Musician Made Head of Oregon College Music Department.

FOND DU LAC, WIS., Oct. 7.—Mary Elizabeth Cone, of Fond du Lac, has been elected head of the musical department of Albany College, Albany, Ore. Miss Cone is among the foremost musicians in the State. She was graduated from Grafton Hall several years ago with all the honors not only of her class, but of the school.

After leaving Grafton Hall Miss Cone studied for a time with Alex. Zenier, of Appleton, subsequently entering the Sherwood Music School at Chicago. Later Miss Cone was awarded the degree of Bachelor of Music by the Wisconsin College of Music, and was for two years first assistant to Hans Brüning, head of the institution at its Fond du Lac branch at Grafton Hall.

Miss Cone will have entire charge not only of the instruction but of the concert work at Albany College. M. N. S.

Christine Miller's Engagements.

PITTSBURG, Oct. 7.—During the past week Christine Miller has been engaged to sing with David Bispham in "The Vicar of Wakefield," which opera will be presented in concert form at the first meeting of the Art Society, October 15. On the following evening Miss Miller and the Mendelssohn Trio will give a recital before the members of the German Club, and on Thursday evening of the same week these artists are in recital at West Bridge-water.

Luigi von Kunits has engaged Miss Miller as soloist for his fourth popular concert at Old City Hall, in November. In February, this popular contralto goes to Cleveland to sing in Elgar's "Dream of Gerontius" with the Oberlin Musical Union and the Thomas Orchestra, and on her Western trip in March, she will give a recital before the Schubert Club of St. Paul, Minn.

Second Boston Symphony Sale.

BOSTON, Oct. 2.—The second of the auction sales of season tickets for the symphony concerts took place yesterday at Symphony Hall. These tickets were for the Friday afternoon public rehearsals, the upset price being ten dollars. Dr. Karl Muck will, as last year, make his home at the Empire Hotel in Commonwealth avenue.

Marie Herites for Carnegie Hall.

R. E. Johnston has arranged for the appearance of Marie Herites, the young Bohemian violinist, at Carnegie Hall, Thursday evening, January 23.

Hans Pfitzner, the composer, who recently made arrangements to move from Berlin to Munich, has just been appointed director of the Stuttgart Conservatory.

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ECHOES OF MUSIC ABROAD

GOETHE'S "Werther's Leiden"—that is to say, Blau, Milliet and Hartmann's sacrilegious distortion of that classic—as set to music by Jules Massenet, was produced for the first time in Berlin as the first novelty of the Komische Oper's new season. On the same day, by an odd coincidence, Hans Buff-Giessen, formerly of the Dresden and Wiesbaden Operas, who was a great-grandson of Charlotte Buff, the friend Goethe immortalized as Lotte in his "Werther," and who, by an earlier coincidence, was the first German interpreter of the Massenet *Werther*, committed suicide by shooting himself in a second-class compartment of the train in which he was traveling from Berlin to Dresden.

Of late years the singer had confined himself almost exclusively to concert work, revealing a marked preference for modern song literature. He had frequently given concerts conjointly with Richard Strauss.

The Massenet opera, by the way, did not particularly impress the Berliners, who are not especially fond of Massenet, anyway. Until four or five years ago they knew nothing more about him excepting his name and the titles of some of his works. Then "La Navarraise" was staged at the Royal Oper, Thila Plaichinger in the leading rôle, and soon after "Manon" was produced, with Geraldine Farrar as an attractive *Manon*. During the Komische Oper's first season Director Hans Gregor put on "Le Jongleur de Notre Dame"; now he introduces "Werther." At the behest of the Kaiser, who was impressed by the excerpt from "Hérodiade," sung by the Monte Carlo company during its visit to the German capital last Spring, "Thérèse" will be added to the repertoire of the Royal Opera this Winter.

In Director Gregor's production of "Werther" Franz Naval seems to have covered himself with glory, proving that his voice and art are much better adapted to the smaller frame of the Komische Oper than to a large auditorium like the Royal Opera.

* * *

THE future of the Joachim Quartet, so long venerated in the European music world, is as yet indefinite. It seems likely to disband, however, an outcome evidently expected by Carl Halir, the second violin of the organization, who recently replied to a question on this point: "I do not think that it will be decided to continue the organization, for, since it is specifically called the Joachim Quartet, it must necessarily cease to exist as such now that the member whose name it bears is no longer living."

In one of Joachim's letters reproduced in Andreas Moser's biography of him, the master set forth his grounds for not publishing the violin concerto by Robert Schumann, the manuscript of which has since his death been found in his library of music. Briefly, he considered the work weak, scarcely worthy of the composer.

* * *

THAT the late Edvard Grieg firmly maintained that the artist and the man cannot be considered apart from each other, is evident from the following extract of a letter written last August by the great Norwegian to Percy Grainger, the Australian pianist who has been conspicuous in London's musical doings of late:

"Thanks for your postcard! But above all else thanks for the days you gave us! I

had wanted so much to get to know you more nearly, both as an artist and as a man, as I had the feeling that we would understand each other. And so it turned out. You have become a dear young friend to me, who has made more rich for me the evening of my life. I have always found that they are mistaken who would divide the artist from the man; on the contrary, the two are indissolubly wedded one to the other. In the man can be found the parallels of all the artist's traits. (Yes, even the most minute.) Even your stubborn "unnecessary" fifths (!) I could recognize again in my dear Percy Grainger! Not that I cherish the least doubt that they will

I like to remember the beautiful days at Christiania when we were quite electrified by the impression of the incomparable art of Mme. Cahier. Such a thing has very, very seldom happened to me. It only makes us long for another meeting and a repetition of the singing."

* * *

A CHAIR of ecclesiastical music has just been instituted by the faculty of Catholic theology at the University of Strassburg. It will be entrusted to Abbé Mathias, who will take up the different forms of the music of the church and their intimate connection with theology. Practical exercises in the interpretation of the canticles and the Gregorian chant will be included in the course.

* * *

GERALDINE FARRAR, and not Emmy Destinn, was the *Cio-Cio-San* in the first Berlin production of "Madam Butterfly" at the Royal Opera, despite the fact that the Puccini work was staged at Fraulein Destinn's instigation. A correspondent

to be disappointed, there is still a probability of that admirable artist's coming next year. Her contract with the Royal Opera expires at the end of the present season, and she has agreed to renew it for next season only from the middle of September until November 1, which would seem to indicate that, like Farrar, she intends to divide her time between Berlin and New York.

* * *

JACQUES-DALCROZE has surely succeeded in interesting the musicians of many nations in his unique system of cultivating students' sense of rhythm by means of cleverly conceived gymnastic exercises. According to a statement just made public, his normal course held in Geneva in August attracted no fewer than 115 teachers, of whom forty came from various Swiss centres, thirty-eight from Germany, eighteen from France and the others from England, Holland, Belgium and Russia.

* * *

AMONG the Germans' concert favorites probably no singer is more highly thought of, more relied upon as an authority than Raimund von Zur-Mühlen. As in the case of many of the foremost of his German contemporaries, his voice is nothing remarkable, though he is endowed with a finer organ than the equally popular Ludwig Wüllner; it is his artistry as an illuminative interpreter that has gained him distinction.

Of late years he has made London his headquarters during the season. In Summer, however, he conducts special courses in singing at the popular German resort of Neuhausen near Königsberg, and there during the late vacation months, assisted by a conductor, a pianist, a teacher of Italian and four others, he was the centre of a circle of seventy-four students assembled from all quarters of the globe.

* * *

JACQUES VON LIER, a Dutch 'cellist who spends most of his time in Berlin, does not echo the complaint about the dearth of novelties for the 'cello voiced by many of his colleagues. He has announced a concert with the Berlin Philharmonic Orchestra in November, at which he will introduce two absolutely new 'cello concertos, one by Hermann Graedner, the other by Max Laurischkus, as well as a shorter work by Elisabeth Knyper, a young composer who is a fellow-countryman of his.

Samaroff Finds the Happy Valley.

Olga Samaroff, the pianist, who has been spending the Summer abroad, believes that she has discovered the happy valley of Rasselas. It is in the Algäuer Alps. In a letter recently received from her she says:

"I believe that this is the happy valley that Rasselas sought, for these people have no ambition to be other than they are. The questions which agitate the outside world do not enter here. The church is the centre of their village and the old pastor directs their simple lives. While they live, going to church is the event of their existence, and when they die they are buried under its shadow. We live here for a whole week for the same sum we pay for a room alone for a day in a New York hotel.

"Every morning and evening the 'cow motif' is played on a rude horn in the village, and out from the fields and through the main street comes the herd of cows. A band from a neighboring village came here to play one afternoon in the plaza by the church and the cows walked majestically into the band, whose members fled precipitately to the shelter of the neighboring tavern."

Dr. Wilhelm Kienzl, who wrote "Der Evangelimann," has composed a Christmas fairy opera in one act, entitled "In Knecht Ruprechts Werkstatt." The poem is by Hildegard Voight, of Stettin.



The Dancing Group on the New Mozart Memorial Recently Unveiled in Dresden. The Monument is the Work of Hermann Hosaue.

sound well in your choral treatment."

The psychologic parallel of "unnecessary fifths" in Grainger's personality can be applied to many others, as well.

The Vienna "Neue Freie Presse" quotes a letter written by Grieg relative to plans he was making for next year, in which he incidentally pays a warm tribute to an American mezzo-soprano, Mrs. Charles Cahier, now at the Vienna Court Opera. The composer wrote:

"If it should be possible to do anything for Vienna, Budapest and Bucharest next Spring I shall, if my health allows, be very glad to accept an engagement, N. B., if the terms suit me, and before all if I can have the great pleasure of gaining Mme. Cahier for my songs. How my wife and

states that Destinn considers herself slighted and is indignant, but the "Allgemeine Musik-Zeitung" observes that the powers that be considered Farrar a more suitable impersonator of a *Butterfly* than the interpreter of the wild *Salomé* could be. In any case, Destinn was ill, and if her desire to create the rôle in Berlin had been observed it would have been necessary to postpone the production indefinitely.

Dr. Lessmann's paper also notes that the Royal Opera now possesses five American singers—Farrar, Frances Rose, Edna Darch, Francis MacLennan and Putnam Griswold. Verily, the Americanization of the Berlin Opera grows apace.

Though New York has been led to expect Destinn two seasons in succession, only

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The Individual Art of Claude Debussy As Shown in "Pelleas et Melisande"

Of the operatic novelties to be introduced to the New York public this season by all means one of the most noteworthy will be Claude Debussy's lyric version of Maurice Maeterlinck's poetic "Pelleas et Melisande." When it was first produced at the Opéra Comique in 1902 foremost French critics proclaimed this opera an epoch-making work in the evolution of musical art. The style of it was absolutely new and absolutely distinctive; it was a new kind of music—a new way of evolving and combining tones, a new order of harmonic, melodic and rhythmic structure.

Lawrence Gilman, writing in "The Musician" of the individual art of the composer of "La Mer," which Dr. Muck introduced in this country in the Boston Symphony Orchestra concerts last Winter, "L'Après-Midi d'un Faune" and other works that have somewhat perplexed American audiences, notes that in the score of "Pelleas et Melisande" he went far beyond the point to which his methods had previously led him. It was, for all who heard it or came to know it, a revelation of the possibilities of tonal effect,—this dim and wavering and elusive music, with its infinitely subtle gradations, its gossamer fineness of texture, its delicate sonorities, its strange and echoing dissonances, its singular richness of mood, its shadowy beauty, its elaborate and scrupulous art; this music which drifted before the senses like iridescent vapor, suffused with rich lights, pervasive, imponderable, evanescent. It was eloquent beyond denial, yet its reticence, its economy of gesture, were extreme—were, indeed, the very negation of emphasis. Is it strange that such music,—hesitant, evasive, dream-filled, strangely ecstatic, with its wistful and twilight loveliness, its blended subtlety and simplicity,—should have been as difficult to trace to any definite source as it was, for the general, immensely astonishing and unexpected?

Debussy is of that clan who have uncompromisingly "turned their longing after the wind and wave of the mind." He is of the order of those poets and dreamers who persistently heed, and seek to continue in their art, not the echoes of passionate and adventurous experience, but the vibrations of the spirit beneath. He is of the brotherhood of those mystical explorers, of peculiarly modern temper, who are perhaps most essentially represented in the plays and poetry and philosophies of Mr. Yeats and M. Maeterlinck; those who dwell—it has before been said—"upon the confines of a crepuscular world whose every

phase is full of subtle portent, and who are convinced (in the phrase of M. Maeterlinck himself) 'that there are in man many regions more fertile, more profound, and more interesting than those of his reason or his intelligence.'" It is an order of temperament for which the things of the remoter world of the mind are of transcendent consequence,—that world which is perpetually haunted, for those mystics who are also the slaves of beauty, by remote illusions and disquieting enchantments; where passion is less the desire of life than of the shadow of life. The reports of it, intense and gleaming as they may be, which are contained in the art of such of its inhabitants as Debussy, are, admittedly, little likely to conciliate the unbeliever. This is music which it is hopeless to attempt to justify or promote. It persuades or it does not; one is attuned to it, or one is not.

One is struck, first of all, in savoring Debussy's art, by its extreme fluidity, its vagueness of contour, its lack of obvious and definite outline. It is cloudlike, evanescent, impalpable; it passes before the aural vision (so to speak) like a floating and multi-colored mist. It is unexpected and subtle in accent, wayward and fantastic in rhythm. Harmonically it obeys no known law—consonances, dissonances are interfused, blended, re-echoed, juxtaposed, without the smallest regard for the rules of tonal relationship established by long tradition. It recognizes no boundaries whatsoever between the different keys; there is constant flux and change, and the same tonality is seldom maintained beyond a single beat of the measure. There are key signatures, but they strike one as having been put in place as a mere yielding to what Debussy doubtless regards indulgently as an amiable and harmless prejudice. His melodic designs suggest no known model—they conform to patterns which intertwine and melt and are suddenly and surprisingly transformed; they are without punctuation, uncadenced, irregular, unpredictable, indescribably sensitive and supple. There is a marked indifference to the possibilities of contrapuntal effect, a dependence upon a method homophonic rather than polyphonic; this music is a rich and shimmering texture of blended chord-groups, rather than a pattern of interlaced melodic strands.

The program of the first symphony concert of the Dortmund Philharmonic Orchestra was arranged in honor of Joachim's memory. It contained Joachim's "Dem Andenken Kleists" Overture, Beethoven's Romance in G for violin, and "Eroica" Symphony, Schumann's "Manfred" Overture, the Air from Bach's D major Suite, Max Bruch's "Kol Nidrei" for cello, and Brahms's "Tragische Overture."

VARIED CRITICIS



"So Madame was at the concert last night. How was the new singer?"
"Simply awful!"
"And her costume?"
"Awfully simple!"
—"Fliegende Blätter."

ORATORIO IN HARLEM.

Society To Present Brilliant Array of Artists.

The Harlem Oratorio Society, of which A. Y. Cornell is director, has made plans for three concerts during the coming season to be given in the Calvary M. E. Church, 129th street and Seventh avenue, for which artists of the highest repute have been engaged.

On December 19 there will be given a miscellaneous program of part songs for four, six and eight part chorus, at which the great attraction will be Mme. Ernestine Schumann-Heink.

On either February 12th or the 13th Hadyn's "Creation" will be presented with Mme. Corinne Rider-Kelsey in the soprano, Frank Ormsby in the tenor and Frank Croxton in the basso parts.

Verdi's "Mazzoni Requiem" will be the attraction for April 30, with Marie Stoddard as soprano, Janet Spencer, contralto, Reed Miller, tenor, and Herbert Witherspoon, basso.

INDIAN TERRITORY MUSIC.

Far Away Muskogee Will Hear Many of the Greatest Artists.

MUSKOGEE, I. T., Oct. 5.—The Saturday Musical Club of Muskogee is arranging a splendid list of artist concerts for this season. Teresa Carreño, the pianist, and Maud Powell, violinist, have already been booked for the early attractions. H. Clark, tenor, and Mrs. Katharine Falls, violinist, of Memphis, Tenn., will appear at the club during the Winter, and Mme. Schumann-Heink is booked to sing here in January. The musical season will close next Spring with a music festival. The Damrosch Orchestra has already been engaged for the occasion.

Until recently the music lovers of Muskogee have had to go to Kansas City and St. Louis for musical attractions, but with the growing interest in the art in the city the best concert artists before the public to-day will be brought here. Among the prominent workers in the Saturday Musical Club may be mentioned Mrs. Rutherford Cravens, Mrs. Claude Steele, Fannie Lock, Mrs. M. F. Farley and Blanche Patterson. Miss Marsh is the leading pianist. The club as yet has not mapped out a regular line of study for this year, and the local concerts will be devoted to miscellaneous programs.

MARGULIES TRIO CONCERTS.

Chamber Music Series Announced by New York Organization.

The Adele Margulies Trio has announced a series of three chamber music concerts to be given in New York City this season.

The concerts will take place in Mendelssohn Hall and will be given on Tuesday evenings, November 19, January 14 and February 11. The personnel of the trio remains the same—Adele Margulies, pianist; Leopold Lichtenberg, violinist, and Leo Schulz, cellist.

Sam Franko Was in French Wreck.

Sam Franko, the well-known New York violinist and conductor, returned from Europe on the Adriatic last week. He was one of the passengers on the Adriatic's special train wrecked in the Brevard Tunnel, France, on September 25, and sustained slight injuries.

Karl Weis, composer of "Der polnische Jude," has completed a new opera called "Der Succubus," based on Balzac's novel of that name. Richard Batka and A. S. Pordes Melo have arranged the libretto.

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CARUSO AROUSED BY BUDAPEST'S CRITICS

Resents Reports Concerning His
Action at the Royal
Opera.

LONDON, Oct. 4.—Dispatches from Vienna state that Caruso was much agitated at the reports published about him in the papers of Budapest, where he has been singing as *Rhadames* in "Aida," at the Royal Opera, for a fee reported to be \$2,400 for one performance.

According to these stories, Caruso heard before appearing that the seats were not all booked, and that the greater part of the boxes were empty on account of the enormous prices demanded. He was consequently annoyed, and his vexation increased as the Countess Vasquez, who was cast to sing *Aida*, suddenly declined to appear, her part being taken by her understudy.

Caruso desired that the performance be postponed, or at least changed, which was then impossible. At the close of the opera, when the applause became louder and louder, Caruso refused to come on the stage, and on reaching his dressing-room, burst into tears. He said he had never experienced anything like it.

Caruso sang to-night in Vienna, and in an interval of the performance made the following declaration:

"What the Budapest papers say is all lies and misrepresentation. One says that I was ill and another actually adds that before I appeared I had to have morphine injected.

"Of course, not a word of it is true. I was as well as ever, and sang my best. If the public, as some of the Hungarian newspapers affirm, was really disillusioned, it was, I think, in consequence of the exorbitant prices charged.

"I am also reproached that I did not specially acknowledge what applause was given me. I could not, for the lady who sang with me would not accept a recall."

PLAYS IN PARIS.

**Augusta Zuckermann, American Pianist,
Wins New Laurels Abroad.**

PARIS, Oct. 5.—Augusta Zuckermann, a young American pianist, won great applause by her brilliant playing, particularly of a waltz by Moszkowski, at the Hotel Continental, Monday night.

Countess Spottiswood-Mackin had Ruby Helder to sing for a party of her friends Tuesday night. Miss Helder, who is seventeen years old, has developed a splendid contralto voice and sang to perfection songs like that of the Toreador from "Carmen."

DR. MUCK REGRETS LEAVING BOSTON

Conductor of Boston Symphony Orchestra Tells of His Plans
for the Season



DR. AND MRS. CARL MUCK

Conductor of the Boston Symphony Orchestra and His Talented Wife, From a Photograph
Taken in Their Hotel Room at Boston

BOSTON, Oct. 8.—While intimating regretfully that this may be his last season in Boston, as he has not received permission from the Kaiser to continue his work here, Dr. Carl Muck, who is now settled in his apartments at the Hotel Empire in this city, talked enthusiastically yesterday regarding the forthcoming series of concerts through which he will conduct the Boston Symphony Orchestra.

Dr. Muck has many new works for the coming season. In particular he spoke warmly of d'Indy's symphonic trilogy, "Wallenstein"; of a symphony by Hans Bischoff, of Berlin; of the overture to Humperdinck's opera, "Das Heirat wider Willen," and of Hans Pfitzner's overture, "Christ-Elflein," which piece he first heard at the festival of the General Musical Association of Germany at Dresden last July. There, also, he discovered a set of variations, "The Kaleidoscope," by a new composer, Noren, which was one of the notable

successes of the festival and which he intends to play in Boston.

American composers will by no means be neglected in the programs. Dr. Muck played several of their pieces last Winter and will play more in the Winter to come, notably Henry Hadley's third symphony, and C. M. Loewler's new composition for the piano.

Other new music chosen by Dr. Muck for the coming concerts includes Max Reger's "Variations," E. Bossi's "Intermezzo Goldoni," Schjeldemp's concert piece for orchestra, Ertel's "Symphonic Poem," a suite by Hugo Kaun, a serenade by Sekles and Franck's "Redemption" (symphonic poem).

Touching on his future, the conductor said that he expects to return next May to the Royal Opera in Berlin.

"I fear," he added, "that this will be the last time I shall be allowed to come here, which I very much regret, for I am very fond of the Boston Symphony Orchestra and believe it has a great future."

Maryland College Recital.

BALTIMORE, Oct. 7.—The first faculty concert of the season at the Maryland College for Women at Lutherville, Md., was given yesterday. The program was of a high order. Those taking part were Howard R. Thatcher, Arthur Oehm, A. Lee Jones and Miss Dosh. The singers and instrumentalists rendered their numbers excellently. Arthur Oehm is director of the music department of the college. W. J. R.

Marie Estlen, an accomplished young Philadelphia pianist, gave a recital Wednesday at Devon Inn, Devon, and has been engaged to play at the Normal School of Philadelphia on October 25.

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SAYS BUHLIG WILL BE A STRONG CARD

Ernst Urchs Returns From
Europe After Visiting
Pianist.

Ernst Urchs, the well-known concert and artist manager, has returned to his office in Steinway Hall after a brief and important business trip to the European musical centres, and summarized the result of his European observations as follows:

"I visited London, Hamburg, Paris, Dresden and a number of other points, but spent most of my short visit in Western Europe. I made a short stay with Richard Buhlig, at his Summer home near Varengeville, in Normandy, a few miles from Dieppe. Buhlig has an old-fashioned but very comfortable farmhouse there, and during my stay played over his entire United States repertoire for me.

"His programs have a novelty and freshness which I think will strongly appeal to the American musical public and musicians here. Among others, he will play the Bach-Busoni Triple Fugue, some new things by Debussy, Zanella, a young Italian; Max Reger, Faure and Ravel. He also will put on Cesar Franck's Prelude, Chorale and Fugue, which is so little known that it is almost a novelty, and a number of Schubert numbers which I think I am safe in saying have never been heard in concert in the United States. He will also play the Brahms variations on a theme by Handel.

"Mr. Buhlig is already booked for between fifty and sixty performances and makes his premiere in this country at Baltimore, in the Peabody Conservatory of Music November 1. He gives his first New York recital on November 9, to be followed by recitals on the 16th and 23d.

"I found him a very erudite musician, an extremely well-educated and well-bred and most companionable man. He is a great pianist.

"To describe him, I would call him an impressionistic tone artist. A perfect master of the piano, he can throw on a daub of tone color, so to speak, on the instrument, and adding a few lines make a perfect musical picture.

"Everything he does is marked with thorough musicianship, delicate appreciation of nuance and tone color, and with it all, the most striking characteristic is breadth of well-balanced imagination, and his big musicianly playing.

"While abroad, I called on Humperdinck, Richard Strauss and Busoni, and met Mrs. Fannie Bloomfield-Zeisler in Paris."

Anne Perrin, who has been studying the art of singing under M. Delle Sedie, the noted Italian teacher, has returned to New York and opened her studio at No. 2 West Sixteenth street.

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Cosmopolitan School of Music and Dramatic Art of Chicago Selects Dr. William Carver Williams.



DR. WILLIAM CARVER WILLIAMS
New Business Manager at the Cosmopolitan
School of Music and Dramatic Art
in Chicago.

CHICAGO, Oct. 7.—The Cosmopolitan School of Music and Dramatic Art has been reorganized and incorporated under an entirely new management. The interest formerly controlled by Dunstan Collins has been purchased by the corporation, and the new organization will be conducted along lines of the best possible business ideals, and toward the highest artistic development. Dr. William Carver Williams, the well-known basso, has been appointed registrar, and will have direct supervision of the general business interests of the school. In addition to this work he will give private lessons in voice development and conduct classes in interpretation, repertoire and ensemble singing.

The president of this institution is Victor Heinze, and Clarence Dickinson is the di-

rector. The violin department has Leopold Kramer, concert-master of the Theodore Thomas Orchestra, and assistant teachers. The secretary is Charles E. Sindlinger and Mrs. William S. Bracken is the treasurer. C. W. B.

An Impression of Carreno.

(From the New Zealand "Herald.")

His Nibs looked vacantly into space for a time. He seemed buried in thought. "Do you know, General," he said, at last, "I've been thinking some people in the world aren't human. There's that woman from Venezuela, for instance—Carrainayo, as they call her. I looked in to hear her playing on the piano on Saturday night, and as sure as I'm sittin' here I believe the devil had her!"

"We've been talkin' of hypnotism, and I tell you those devil arms and fingers had me hypnotized. Not her eyes—no, I wasn't watching them. But do you think I could take my eyes off those arms? No, General! The muscles of them!—the springs in them!—the electricity!—gracious! I would like to shake her hand, just for the sake of seein' whether it is a woman's hand. I don't believe it! You know that Venezuela's a strange place, and they say the spirits walk about o' nights there!"

"Fingers and arms—do you know what they seemed like to me? I'll tell you. She started off with what they call a moonlight sonata, and her hand and fingers seemed to me like a crab just walking about leisurely-like on the piano keys—sometimes like a little crab, sometimes like a big crab, sometimes stretching out like a blessed octopus, grabbing all the notes it could find. It was a weird sight, the way those tentacles spread out and gathered in everything within reach. Spirit octopuses walkin' by moonlight—that's what it was! And then there was a thing they call "Tarantelle"—a wonderful sort of thing—ta-ran-ta-ran-ta-ran-ta-ran-tee-daddle-dum it went.

And the crab walked about softly, and the octopus came on and began jumping about and spreading its feelers out like mad, and every now and again the crab jumped over the octopus and the octopus jumped over the crab, as if they were playing leap-frog and picking things off the ground, sometimes gently, sometimes in a devil of a hurry, like a man who's got to catch his train. I think I'll go again. I'm fond of spirits!"

And he poured out a nobbler of brandy from his flask and drank it neat.

The financial outcome of the Wagner Festival at the Prinz-Regententheater, Munich, this year proved satisfactory. The receipts averaged \$3,600 a performance.

PADEREWSKI BRINGS TWO NEW WORKS

His First New York Recital Will Be in Carnegie Hall on November 2.

BOSTON, Oct. 7.—Paderewski is bringing to America this year two very important compositions for the piano, which he has played with much success in England and on the continent. One is a theme and variations, and the other is a sonata.

Those who have heard them say that they are quite equal to any work of this kind he has ever done, and that they are most valuable additions to the literature of the piano. They will appear on his American programs. Paderewski's first concert in America will be in Bridgeport, Conn., on Monday evening, October 28.

On Tuesday evening, October 29, he gives a recital in the Lyric Theatre, in Baltimore, and then on Saturday afternoon, November 2, comes his first recital in Car-

negie Hall, New York City. He will play fifteen times in the month of November.

Thought Composer Canonized Saint.

PARIS, Oct. 5.—Saint-Saëns, the composer, has been paid a singular tribute by the socialists of the Ain Department, who evidently consider him a canonized saint. When a concert was arranged at Oyannax by persons suspected of clericalism the program was found to contain, among the selections by classic masters, a prelude to "The Deluge" by Saint-Saëns, whereupon a socialist journal warned its readers against the concert as an odious religious manifestation where a biblical subject, musically treated by a canonized saint, was to be rendered.

Tinel's "Franziskus," Naumann's "Der Tod und die Mutter" and Brahms's "Schicksalslied" will be sung by the Bremen Philharmonic Chorus this season.

Mr. Von Ende's Violin Colony.



HERWEGH VON ENDE AND HIS PUPILS.

The photograph from which the above reproduction was made, was taken in the garden of Herwegh von Ende's cottage at New Rochelle, where he and his family have spent the Summer. In the first row from left to right are Elizabeth Chaskin and Anna Gallagher, of New York; Josephine McMartin, of Johnstown, N. Y.; Kotlarsky, Mr. von Ende's celebrated pupil, who made such a sensation at the Metropolitan Opera House last Winter, and O. Roxane, the six-year-old daughter of Mr.

and Mrs. von Ende. In the left hand chair May Miller is seated, who is the representative of the Von Ende concerts in Philadelphia, Pa., and New Brunswick, N. J. Miss Ethel Dallis Hill, of La Grange, Ga., is seated in the chair to the right. Mr. and Mrs. Herwegh von Ende are standing in the rear. With the exception of May Miller, all are pupils of Mr. von Ende, who have spent the Summer with their teacher, practicing six hours daily and enjoying frequent ensemble practice.

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EUROPE WILL HEAR ANOTHER "SALOME"

Lyons Awaits Performance of
Work by a Former
Seaman.

PARIS, Oct. 4.—A new operatic version of "Salomé," founded on the famous text of Oscar Wilde, but by another composer than Strauss, is shortly to be produced in France, and is likely to excite some interest. It is by a young professor of music at the Conservatory at Lyons, named Mariotte, and its history is a most romantic one.

The composer was formerly a sailor, and in 1895 he was a midshipman of twenty on board the *Forfait*, a French cruiser. A brilliant career seemed to be opening up for the young officer, who had obtained rapid promotion, and was known among his superiors for his sterling qualities.

But another ambition haunted his imagination. He was passionately devoted to music, and gave up every hour of his spare time to its study. In 1895 the *Forfait* was in Chinese seas.

It was in that year that Oscar Wilde published "Salomé" in French, and one of the few copies sent out to the public was given to young Mariotte by a friend, with the remark, "What a splendid opera that would make!" Mariotte was fascinated with the idea, pondered for long over the project, and put on paper his ideas of a musical setting for Wilde's piece. It became the great thought of his life, but after a short while he found that he was not sufficiently master of his art and of its technique to undertake so formidable a task as making the score of a great opera.

He thereupon took a very venturesome step. He resigned his commission, came to Paris, entered the Conservatoire, and was accepted in the class of Widor, leaving that musician after some months to study under Vincent d'Indy.

After one or two minor appointments he was given a class in 1902 at the Conservatoire of Lyons. He had never given up the idea of "Salomé"; indeed, all through this period of preparation it seems to have been his chief preoccupation. After two years' work he had completed half the score, and the rest was, as he said in letters to friends, "in his head."

At that moment news reached him and others in France of the opera which had met with such great success at Dresden by Dr. Richard Strauss. Discouragement seized the professor and he thought of abandoning his work, but his friends persuaded him to finish it, and he did so.

Since then two more years have passed by in negotiations, arrangements with publishers, holders of copyright and the heirs of Wilde. Finally Mariotte wrote to Strauss, asking him to allow him to produce his (Mariotte's) "Salomé." The German composer has gracefully consented, the managers of the Grand Theatre at Lyons have, on hearing the work, accepted it, and it is to be produced very shortly.

Plans of Mme. Ogden Crane's School of Opera



MME. OGDEN CRANE IN HER STUDIO

The accompanying illustration shows Mme. Ogden Crane, the teacher of singing, in her studio in Carnegie Hall. Her success is the result of her conscientious work, and she possesses a happy disposition and a strong magnetic personality.

Mme. Crane was born in Brooklyn and received her entire musical education in this country. Her method is purely Italian, her only instructor in tone production have been Ettore Barilli, the teacher of Adelina Patti. She studied with him five years, and became thoroughly conversant with the method of this teacher.

She commenced her study when only thirteen years old, having been first discovered and advised by Mme. Parepa Rosa.

The Orchestra.

Der veller vat sits on der highest schair,
Unt vools der parber by vearing long hair,
Unt shakes a stick all around in der air,
Is der leader.

Der veller vat's next to him on der right,
Unt geeps his instruments glean und bright,
Unt blays like a bird, auher not so quite,
Dats der trombone blayer.

Der veller vat sits on his face a schmile,
Unt dries to blay mit lots of style,
But get a blue note once in vile,
Dats der gornet blayer.

Der veller vat next to der leader's stand,
On der left, is der leader's right-hand man,
He's der principal um-pah in der band,
Dats der biano blayer.

She has since been before the public as a church, concert and opera singer, as well as instructor, and has a successful school of opera, now in its fifth season, during which time the following were given with great success: "Doctor of Alcantara," "Pinafore," "Patience," "Trial by Jury," "Love's Locksmith," "Billee Taylor," "Chimes of Normandy," "Virginian Romance," "Miss Gotham," "Penelope," "The Boy She Left Behind Her," and others.

For the coming season, the following have been selected for presentation: "Love and Whist," Act III, from "Martha," Act IV, "Rigoletto," "Mikado," and a revival of "Pinafore." The first concert will take place on October 9, in Carnegie Chamber Music Hall. Mme. Crane has resumed her studio work after a long and well-deserved rest.

Der veller mit hair parted in der middle
Unt blays yust like der second viddle,
Unt thinks he's "in it" yust a little,
Dats der viola blayer.

Der veller in front of der old drombone,
Mit eggseegusion unt squuecky done,
Unt blays gadenzas all alone,
Dats der glarinet blayer.

Der veller vat makes us all der noise,
Unt blays on all der paby doys,
To blease der little girls unt poys,
Dats der trummer.

Der veller vat stands der gornier in,
But he don't hold his viddle unter his chin,
He don't haf so many notes to but in,
Dats der bass viddler.

—Baltimore "Sun."

ST. LOUIS TURNS OUT FOR SHEEHAN OPERA

New Company Scores With the
Lighter Works—Liederkranz
in New Home.

ST. LOUIS, Oct. 7.—Joseph Sheehan is still the only music factor here, and one that is playing havoc with the down-town theatres at that. At his "Faust" matinee last week he not only filled the 3,000 and odd seats completely in Odeon Hall, but turned about a thousand people away. That, too, after Mr. Sheehan displayed some "prima donna" caprices during the first week of his engagement and also on the opening night of the second week, when he was announced to sing and did not. It goes to show that either the Sheehan cult or that of "grand opera in English" has a strong hold on the people of St. Louis. Last Monday night the Sheehan Opera Company opened with "Martha" to a large house, and the engagement, intended originally for four weeks, has already been extended to seven. This was done before the newspapers here announced that Mr. Conried would not come here with the Metropolitan Opera Company this season. "Martha" was by far the best work yet done by the Sheehan Opera forces.

An event of vital interest to the music life of the city was the opening of the new Liederkranz Wednesday night. This club with its active singing society has for years been the parent of good music in St. Louis. It has somewhat deteriorated, when it lacked support during the "no-house" interim, but now with a magnificent new home and eight hundred enthusiastic members there is no limit to the activity that will make for good music once more in a field where it flourished formerly under less auspicious circumstances.

The only soloist at the concert which ushered in the season was Mrs. William J. Roemer, who has a beautiful dramatic soprano and has done excellent work here in concert. Beethoven's "Prometheus" overture opened the concert. A selection from "Tannhäuser" was sung with orchestra by the mixed chorus of the club, and the mixed chorus also sang a *capella* Henry Leslie's "How Sweet the Moonlight Sleeps." E. H.

Mme. Samaroff in Munich.

BOSTON, Oct. 7.—Mme. Olga Samaroff, the pianist, has advised her manager, C. A. Ellis, of Boston, that she has left the little village in the Algauer Alps, where she has been spending the Summer, and has been in Munich, where she has been attending the special performances of opera at the Prince Regent's Theatre. She is to spend a little time in Paris with the dressmakers, and will sail for America the latter part of next month. Her season opens in Boston with a recital on Monday afternoon, October 28.

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MUCH MUSIC FOR "OLD HOME WEEK"

Baltimore Musicians Plan for Concerts and Recitals— Other News Items.

BALTIMORE, Md., Oct. 7.—There will be an abundance of music during the celebration of "Old Home Week," October 13 to 19. Free organ recitals will be given each day at the Peabody under the management of the Peabody Conservatory of Music. Prominent artists will be called upon to play, and the concerts will be of a high standard. It is possible that the Oratorio Society will sing at the reception of Governor Warfield. It is also planned to have Col. James Ryder Randall, author of "Maryland, My Maryland," present. His daughter will be requested to sing the song. There will be a sacred concert at Druid Hill Park by the German United Singers, under the direction of Theodore Hemburger, on Sunday, October 13, and another concert at the Germania Männerchor Hall, October 14.

The Baltimore Chorus has been organized and rehearsals are now going on. The following officers were elected: President, C. W. Gibson; secretary, Arthur J. Holtz; treasurer, Howard E. Tulley; musical director, Charles H. Bochan.

The Catonsville Choral Society has re-organized and elected the following board of directors: Louis Keidel, Arthur C. Montell, Dr. W. Rushmer White, John Watson, Jr., and R. P. Baer. Charles J. Toof, organist at St. Timothy's Church, is director of the society.

Ernest Hutcheson, of the Peabody Conservatory of Music, gave an exposition of his recently published work, the "Elements of Piano Technique," at a meeting of the teachers of the preparatory department of the Conservatory, October 2. He presented practical illustrations and gave incidents of his experiences as performer and teacher.

Frederick D. Weaver has been appointed organist and choirmaster of the First Presbyterian Church, succeeding J. Norris Hering, who leaves to become organist and choirmaster of the Episcopal Church of St. Michael and All Angels. Mr. Weaver came to Baltimore in 1904, and won a three years' scholarship in organ, harmony and composition at the Peabody Conservatory of Music. He received the teacher's certificate in 1906, and in the following year the diploma in organ and supplementary studies at the Peabody.

The German Singing Societies have announced the following concert dates: United Singers, October 14; Germania Männerchor, October 28, January 20, April 27; Arion Singing Society, October 30; Mozart Männerchor, November 12; celebration of the twenty-fifth anniversary of the Arbeiter Männerchor, November 18 and 19; the Harmonie Singing Society, November 12 and April 14.

Ferdinand Kaiser, president of the Harmonie Singing Society, has been elected an honorary member of the Vienna Male Chorus, which visited this city in May as the guests of the Harmonie.

The Germania Männerchor tendered a reception October 4 to John Hoffmeister, in honor of his golden anniversary as an active singer in the society. Mr. Hoffmeister has been president of the society and a member of the board of directors. He is also honorary president of the United Singers.

W. J. R.

Busy Season for Mehan Studios.

J. C. Wilcox, of the Mehan studios, declares that the classes of Mr. and Mrs. John Denis Mehan are practically full now and the future reservations will claim every available period within the next few weeks. The number of new pupils as compared to a year ago indicated a healthy growth in the influence of the studios. Many of the pupils come from the West, using that term in its broadest sense, and a feature of this season's opening is the fact that most of the new pupils registered are possessed of uncommonly good voices. Mr. Mehan has acquired two or three voices which give promise of truly great things. Mr. Wilcox's own class shows a gratifying growth over a year ago, and the other assistants will have their quota.



Death of Reisenauer Reported.

An unconfirmed report from Berlin states that Alfred Reisenauer, the eminent German pianist, who toured America in 1905-6, is dead in Berlin from heart failure.

Herrmann Berg

Herrmann Berg, father of ex-Assemblyman H. A. Berg, of Hudson County, died last week of cancer of the stomach at his home, No. 90 Sanford place, Jersey City, in his sixty-fifth year. He was formerly president of the Männergesang Verein Lyra and was well known in Masonic circles. He leaves a widow, four daughters and two sons.

Ole Norman.

BALTIMORE, Md., Oct. 7.—Ole Norman, well known in musical circles as a Norwegian grand opera singer, died last week at Bayview and was buried Sunday. He was forty-seven years old, and had been in this country about twenty-six years. His death was due to heart trouble. His family name was Ole Loken. The singer lost his voice after coming to Baltimore and misfortune followed him thereafter.

W. J. R.

LAST YEAR HERE FOR MR. VANDERSTUCKEN

Cincinnati Conductor Returns and Begins Work for Great Festival.



FRANK VAN DER STUCKEN

The Authoritative Announcement That He Will Leave Cincinnati at the Close of the Present Season Was Made This Week

CINCINNATI, OHIO, Oct. 7.—Frank Van der Stucken, director of the Cincinnati May Musical Festival, arrived in Cincinnati Thursday after a delightful Summer in Europe. The greater portion of the Summer Mr. Van der Stucken spent in Hannover, and much time was devoted to composition.

With characteristic energy he will resume rehearsals for the 1908 May Festival immediately. The first mass meeting of the chorus will be held Monday evening, and already Mr. Van der Stucken has been busy examining new applicants. The first work to be taken up by the chorus will be Grieg's "Olaf Trygvasson," the performance of which has just been definitely announced, although on account of Mr. Van der Stucken's friendship for Edvard Grieg the rendition of this work has been anticipated.

The complete program for the festival

has not been announced, but the following works have been definitely decided upon. On the first evening "The Seasons" will be given; on the second, Bach's "St. Matthew Passion," on the third, the "Children's Crusade," by Gabriel Pierné, in which the children of the Cincinnati public schools will assist, and on the last night, "Olaf Trygvasson."

Mr. Van der Stucken's many friends in Cincinnati are grieved to learn that this is to be his last season in America. The announcement does not come as a great surprise, for previous to the disbanding of the Cincinnati Symphony Orchestra, Mr. Van der Stucken had declared his intention to remain in Europe after the 1908 May Festival, but he has been identified with Cincinnati musical affairs for so many years that Cincinnatians were loath to take him seriously. The statement, however, is now confirmed by Mr. Van der Stucken, and after the festival he will take up his residence permanently in some European city.

F. E. E.

Denison's Music Season.

GRANVILLE, OHIO, Oct. 7.—Denison University has begun the new school year with full classes and a promise of the most successful year in its history. The Conservatory of Music is as full as the other departments and will have to turn away students before the new year. Though many changes have occurred in the teaching force it has strengthened, rather than weakened the faculty. Arthur L. Judson, teacher of violin and history of music, as well as director of the chorus, orchestra and Festival Association is dean of the institution, but on leave for a year's study in New York. His place is filled by Reginald Hidden, concert-master of the Columbus Symphony Orchestra. Mrs. Elizabeth Wilson remains as the head of the voice department with H. W. Marsh, of Chicago, as assistant. Fannie J. Farrar is head of the piano department, and has as colleagues Dorothy Kibler, a graduate of the National Conservatory of New York, and Elizabeth Benedict, pupil of Harrison Wild, of Chicago. Carl Paige Wood has charge of the theory department, and is graduate of the musical department of Harvard. It is entirely probable that the annual festival, the orchestral and choral work will be omitted until Mr. Judson returns from his season's leave in New York.

Hjalmar Von Dameck Returns.

Hjalmar von Dameck, the violinist and teacher, and Mrs. von Dameck, have returned from a three months' trip to Germany, Switzerland and upper Italy. Mr. von Dameck has resumed his duties at the German Conservatory of Music, in charge of the higher violin classes and the orchestral ensemble classes, and will be heard in many concerts this season as soloist and conductor. His private studio is at No. 1377 Lexington avenue.

James Mossiaux.

James Mossiaux, a Sioux Indian, nineteen years old, who had been playing with a band in one of the New York playhouses, died Sunday in Bellevue Hospital, from an attack of pneumonia.

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MR. AND MRS. FREDERICK BRUEGGER

This Well-Known Chicago Teacher Has Just Bought a Tract of Land Near the Windy City--
He Is Shown Building a Rustic Fence

CHICAGO, Oct. 7.—Frederick Bruegger, who is well known in local musical circles, believes in out-door exercise. He has recently purchased a tract of land at Glen Ellyn, and the accompanying illustration represents him and his wife in the act of constructing a rustic fence about their

new home. In Mrs. Bruegger's hand will be seen a copy of *MUSICAL AMERICA*, which she declares is an absolute necessity in every well-regulated home. Mr. Bruegger has been specially successful in the work of voice development, and his pupils have appeared with numerous opera companies. C. W. B.

NEWS OF MUSIC AT NATIONAL CAPITAL

Several Series of Musicals and Recitals Announced—Choral Society Begins Rehearsals.

WASHINGTON, D. C., Oct. 7.—The National capital is awakening to music in every direction. Never before have so many plans been made for entertaining the public with music. Every teacher, every college, and many churches are arranging recitals and musical evenings for the advancement of pupils and the enjoyment of music lovers. Already Ethel A. Holtzclaw, soprano, and Arthur D. Mayo, pianist and organist, have given a concert at the Library of Congress; "An Evening with Mendelssohn" was given at the Metropolitan Memorial M. E. Church by a quartet consisting of Mrs. Dayelle Taylor-Welch, M. Estelle Gulick, Philip L. Scantling, and Dana C. Holland, with A. P. Tasker as organist, and this organization promises other similar evenings during the winter.

Norman Daly, pianist, and H. A. Walker, baritone, gave an enjoyable recital at the home of Mrs. Fred Hass recently, and Mrs. Ella Knight Ellis, violinist, was heard in a pleasing program at the studio of Mrs. Susanne Oldberg.

Clara Drew announces a series of musicals which will consist of the revival of old songs of England, Italy, France and Germany. The Greater Washington Band, under the direction of John Bovelto, has inaugurated weekly promenade concerts, and later in the season Sig. Bovelto will be heard in two band concerts, at which American and foreign artists will be heard.

The Washington Choral Society, under the direction of Percy S. Foster, has begun preparation for "The Messiah," to be given at Christmas time; the Rebek Orchestra is collecting its members for the winter's work, while Edgar Priest has organized a glee club of twenty men who will give concerts later in the season.

The teachers of the Associated Studios, who comprise Felix Garziglia, pianist; Fitzhugh Coyle Goldsborough, violinist, and Otto Torney Simins, vocalist, announce their first musical evening for October 17 at the residence of Mr. Goldsborough. On this occasion the three artists will be heard as well as some of their pupils. W. H.

Phonograph Takes Principal's Part.

Milton Aborn rehearsed the chorus of the new opera company he is preparing for the Lincoln Square Theatre Monday with the aid of a phonograph, it being impossible for the principals to attend. The instrument gave the solo numbers and the chorus followed the cues.

MAX WERTHEIM'S CAREER AS TEACHER.

Received His Own Vocal Training From Stockhausen, Lamperti, and Other Great Masters.



MAX WERTHEIM

One of New York's Successful Teachers of Singing

One of New York's successful teachers of singing is Max Wertheim, a native of Germany, who, at an early age turned his whole attention to the cultivation of the voice. For six years he studied with Professors Stockhausen, Lamperti, Hauser, Hermann Zumppe and Signora Rosa de Ruda, a famous opera singer who herself, was a pupil of the world-renowned singer, Rubini.

Mr. Wertheim soon reaped the benefits of his assiduous studies under these masters by receiving engagements as leading tenor in grand opera, and in concerts in such cities as Berlin, Breslau, Köln, Königsberg, Strassburg, Braunschweig, Gotha, Augsburg, Nürnberg, Vienna, Prague, Graz, Rotterdam, Amsterdam and The Hague, and always sang with the greatest success.

In 1903 Mr. Wertheim came to New York with the highest recommendations of such musicians as Frederick Gernsheim, W. Freudenberg, Royal Musical Director Mengeweine, Prof. Lazarus and Royal Court Pianist Sally Liebling. After singing in New York and Brooklyn in concerts and churches, Mr. Wertheim concentrated his efforts mainly upon voice culture and instructing, and is now in the fourth season.

THE PLAMONDONS IN MONTREAL CONCERTS

Compositions of the Modern French School Delightfully Presented by Canadian Singer and His Wife.

MONTREAL, Oct. 4.—The concert of Mr. and Mrs. Arthur Plamondon was given last evening in the Monument National Hall before a large and exceedingly representative audience which included Lady Laurier, Hon. Rudolph Lemieux, Postmaster General, Senator Casgrain, the noted Canadian painter Suzor Coté, and many other prominent persons. Lady Laurier's box had been handsomely decorated with flags and flowers that produced a most harmonious spectacle.

The program looked much longer than it really was, many of the numbers containing short songs of an ingenious character and lasting one or two minutes. This was the first time that Montreal had so fine an opportunity to be made conversant with the compositions of the modern French school especially, and it proved altogether interesting. Such works as those of Galéotti, Hué, Sachs, Filipucci, Cuvillier, Vidal, tend to show the remarkable vitality of the French composer.

Mme. Plamondon-Michot is a coloratura soprano, possessing an extraordinarily easy upper register that reaches anything up to the high D. Each number that she sings is marked by a true conception allied to a carefully studied interpretation and a diction of pleasing merit. Her most praiseworthy results were obtained in L. Delibes's "Air des Clochettes," from "Lakmé," and Grand Air from the "Philemon et Baucis," by Gounod.

Arthur Plamondon displayed a most artistic temperament, a voice of natural beauty under perfect control, and a perfect vocal style. Without being powerful, his voice has such a good carrying power that Plamondon produces all the desired effects without resorting to any great effort. Massenet's "Grisélidis" gave him the best opportunity to show all his vocal attainments; "If With All Your Hearts," from "Elijah," was rendered in a most musicianly manner.

The two artists also gave a number of duets, the best of which were the duet of the first act in "Manon," by Massenet, and the grand duet from "Lakmé." These were accompanied by Sydney Dalton, who also accompanied two of his own compositions sung by Mr. Plamondon. These were greatly appreciated and applauded. C. O. L.

MARINE BAND PLAYS.

Large Audience at Hippodrome Hears Santelman's Musicians.

The New York Hippodrome was crowded Sunday night with music lovers eager to give a welcome to the United States Marine Band, of Washington, under the direction of William H. Santelman, which began the Sunday night concert season there.

The soloists were Annie Flack, Georgiana Strauss, Antonio Paoloni, Cesare Alessandrini and Jacques L. Vanpoucke. The instrumental numbers, including selections from "Pocahontas" and Grieg's orchestral suites composed for Ibsen's "Peer Gynt" were well received, as were all of the numbers by the soloists.

Jomelli to Sing in Concerts.

Mme. Jeanne Jomelli, dramatic soprano of the Manhattan Opera House, now filling an engagement in Covent Garden, London, has contracted by cable with R. E. Johnston for a half dozen American concert engagements. Mme. Jomelli cannot be considered well known outside the East as yet, but Mr. Johnston predicts that with every concert she will add scores of music lovers to her clientele. She may include in her repertoire this season a few gems by some of the foremost American composers.

Wells Scores in "Creation."

LITCHFIELD, CONN., Oct. 7.—John Barnes Wells, the young tenor who made his first appearance in this city in the performance of "The Creation," under direction of Arthur D. Woodruff, created the greatest enthusiasm by his impressive singing. Nothing could have been finer or more descriptive than his interpretation of the aria, "In Native Worth," while his voice was at all times full, rich and appealing.

BUSY SEASON FOR VIOLA WATERHOUSE

Popular Soprano Will Again Appear With Leading American Musical Organizations.

Mrs. Viola Waterhouse, one of New York's sopranos whose plans indicate that she will play an important part in the coming season of music, has appeared in past years with many of the leading orchestras and choral societies of the country. She toured with the Boston Festival Orchestra,



MRS. VIOLA WATERHOUSE

Soprano Soloist With Many of America's Leading Musical Societies

of which Emil Mollenhauer is the conductor, when she was eighteen years old, and since then has appeared in nearly every important city of the United States and Canada.

Mrs. Waterhouse gives much of the credit for her success to Mrs. Herbert Witherspoon, under whom she studied for three years. Her early life was spent in and around Boston, where she sang in many of the leading churches. Three years ago she came to New York and immediately established herself as a singer of high attainments. Her services as a concert singer have been much sought for, and through persistent study she has acquired an extensive repertoire, including all the standard oratorios, several operas and a great number of concert songs of the German, English, French and Italian schools, both modern and classical.

Among Mrs. Waterhouse's bookings are appearances with the Pittsburg Art Club next Tuesday, when she sings with David Bispham in selections from "The Vicar of Wakefield"; the Apollo Club of Chicago, the Theodore Thomas Orchestra at Cleveland and a number of chamber music and song recitals.

Chicago's New Musical Club.

CHICAGO, Oct. 7.—The Musical Directors' Club now being organized, is to have for its object mutual confidence, exchange of ideas on music, and church music and its betterment. The meetings will be held once a month at which a short paper will be read for the purpose of opening a discussion on the topic introduced. The nominating committee includes Milton R. Harris, Lester Bartlett Jones and Harlin J. Cozine. The first regular meeting will be in the form of a banquet, which will take place about October 15. C. W. B.

MARK HAMBOURG

THE GREAT RUSSIAN THIRD AMERICAN TOUR, Oct., Nov., Dec., 1907
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Marcus Kellermann, distinguished Cincinnati basso, will give a number of recitals in Ohio before he leaves November 1 to join the Nuremberg Opera Company.

Mme. Tecla Vigna, the well-known Cincinnati vocal teacher, has just returned from an extended trip through Italy and Europe.

Helen Keil, who has been spending her Summer in the Thousand Islands, has returned to her home in Pittsburg to resume her duties as teacher and soprano soloist in the Point Breeze Presbyterian Church.

Hugo Herman, the violin virtuoso and eminent educator, now of Chicago, spent his first Summer in this country out of doors at Harbor Point, Wis. He has been engaged for a number of fine recitals during the coming season.

The Brooks Concert Company is a recent organization and its prospects for the coming season appear to be very bright. The members are Frank J. Brosky, violinist; John B. Seifert, tenor, and Elmer Zoller, pianist. They have already booked several dates in and about Pittsburg.

An academic recital is announced for October 15 at the Prochazka studio, in Hillside avenue, South Nyack, N. Y. The soloist will be Aimee C. Gillies, pianist, assisted by Miss M. G. Lynch, pianist; Mrs. James Pacey, pianist; James Blauvelt, boy soprano, and Maurice Picard, accompanist.

John B. Bovello, director of the Greater Washington (D. C.) Band, which was so popular during the Summer at Luna Park, near the national capitol, has arranged a series of promenade concerts for the coming season. He also contemplates giving several Sunday night concerts during the Winter, at which he will have eminent soloists.

Fitzhugh Coyle Goldsborough, the Washington, D. C., violinist, spent the past week at the Jamestown Exposition, where he gave a series of concerts, which were well attended by an enthusiastic audience. The crowds at the Exposition are increasing and the lovers of music becoming more numerous.

On Thursday evening the series of free organ recitals in the Allegheny Carnegie Music Hall, Allegheny, Pa., was reopened by Casper P. Koch, the city organist, who has made preparations for a season of much interest. His repertoire embraces works of all schools and ages. As usual Mr. Koch will be assisted by prominent soloists at each recital. He was assisted in his opening recital by Glade J. Blackstone, baritone, and George Leonard, violinist.

Rosalie T. Lansinger, of Emmittsburg, Md., has resigned as organist and directress of the Immaculate Conception Catholic Church choir, of Baltimore, on account of poor health. Miss Lansinger held the position eleven and one-half years. Miss Lansinger studied organ and harmony under D. Horton Corbett, of Trinity, London; plain chant under Prof. Barkworth, of the Peabody, Baltimore, and voice culture under Carrie Rosenheim, assistant teacher to Dr. Kimball, of the New York Conservatory.

Among the well-known Cincinnati artists who have recently returned to that city is Mary Conrey, soprano, who gained considerable publicity last May on account of being chosen understudy to Mme. Galski for the May Festival. During July and August Miss Conrey was in the mountains of Tennessee with a party of friends and returned only to leave the city again immediately to join a party in the country for golf. Miss Conrey holds one of the most desirable Cincinnati church positions, and during the Winter will fill many concert and recital engagements.

Mrs. Grace Dyer-Knight is again in Washington, D. C., after spending a pleasant Summer in Europe.

Mme. Emily Stuart Kellogg, who this season is to be under the Charlton management, plans to appear both in concert and oratorio this season, fields in which she has been most successful.

Wilberfoss G. Owst, who composed the anthem for the opening of the Jamestown Exposition, has returned to Baltimore from England. Mr. Owst is a member of the faculties of the Maryland College of Music and the European Conservatory of Music, of Baltimore. He makes annual trips to England.

Mrs. Joseph H. Ireland, of Atlantic City, N. J., a pianist of ability, has been enjoying country life in the near-by rural districts. She is now acting as a substitute for Elizabeth Zimmerman, and presiding at the pipe organ for the First Baptist Church, Atlantic City.

E. Justis, an organist and composer, who has studied at the University of Pennsylvania and received prizes, in the form of scholarships, for his good work in composition, keeps at his post, the Centenary M. E. Church, in Camden, N. J., all the year. Last Sunday a special program was given by him and his choir.

The "Crescendo Club," of Atlantic City, N. J., have received a traveling library of musical works, eleven volumes, among which Finck's "Life of Grieg" will probably prove very popular. The members of the program committee for this year intend to have all the members study this late composer's life and illustrate by piano and vocal selections.

Marie Nichols, who has been spending her Summer in New England, will resume her professional work shortly under the direction of Loudon Charlton, with whom she has been associated for four seasons. In addition to appearing in individual recitals, she will again make a joint tour with Clara Clemens, contralto, and Charles Edmund Wark, pianist.

Marion Kinne, of Vineland, N. J., a violinist, has accepted the superintendency for the second year of the violin department of the Southern Conservatory of Music at Durham, N. C. Miss Kinne is the favorite violinist in her city and was never without an engagement when at home. She is popular in society and many friends joined in the "farewell" at her departure for the South.

With the season of 1907-8 The Apollo Club of Cincinnati will enter upon its twenty-sixth season. This organization is under the direction of B. W. Foley, and as usual will give two concerts in the Auditorium. The Apollo Club counts among its members some of the best male singers of Cincinnati, and its programs are considered a rare treat by those who are so fortunate as to hear them.

Ellison Van Hoose will start his season October 31 at Louisville, Ky., in a performance of "Faust," after which he goes South to Birmingham, and will fill a series of engagements booked by Loudon Charlton in the larger Southern cities. Last season Mr. Van Hoose met with unusual success in this section of the country, his tour with Mme. Sembrich having brought him through this territory.

Francis Rogers has selected Tuesday afternoon, November 6, as the date of his annual New York recital, which is always one of the popular events of the early metropolitan season. Mr. Rogers will return shortly from abroad, where he has spent the greater part of the Summer; Loudon Charlton has booked many appearances for him in the East and Middle West, and his season bids fair to be one of unusual activity.

Charles Lee Tracy resumed his classes in pianoforte playing at his studio, No. 705 Carnegie Hall, New York, last Tuesday.

Mrs. Lily Hesslings, a member of the Manhattan Opera House chorus, has advertised the loss of jewels valued at \$3,000.

Mme. Arno Schmidt, née Klugescheid, has opened a studio at No. 837 Carnegie Hall, New York, where she will give instruction in the art of singing.

Mrs. Frederick Martin, wife of the well-known basso, has returned to New York, and is receiving her former pupils, as well as many new ones, at her studio, No. 142 West Ninety-first street.

Jessie M. Crowell, of No. 1444 Pacific street, Brooklyn, has accepted a number of engagements as accompanist for the coming season. Her classes among her private pupils are rapidly filling up.

Harold Keister Jacobs, announces the opening of his school of music in his new studios, at No. 338 Greene avenue, near Franklin avenue, Brooklyn, where he has better facilities for his work.

Bernard Sturm, violinist, and his brother, Julius Sturm, cellist, who are now making their home in Cincinnati, were engaged as soloists for the opening concert of the new College of Musical Art, in Indianapolis, on September 30.

The ladies' chorus of the Cincinnati College of Music has been reorganized under the direction of Louis Victor Staar, and the rehearsals have already begun with much enthusiasm. The chorus now numbers a little over a hundred voices, and abounds with splendid material.

Mr. and Mrs. Garry Arrighi, teachers of voice culture, returned last week from Italy where Mrs. Arrighi has been singing in grand opera. Mr. Arrighi has resumed lessons at his studio in the Carvel Court, northeast corner of One Hundred and Fourteenth street and St. Nicholas avenue.

Frederick Mariner has opened his studios at No. 37 West Ninety-second street, in New York, for the coming season. The student recitals are announced to be held each Thursday evening for the purpose of affording ambitious pupils opportunities for developing in public playing.

Milton R. Harris, director of the Second Baptist Church Choir and the West Side Choral Club, of Chicago, has received the appointment of directorship of a new choral society at Marseilles, Ill. His West Side Club has begun rehearsals for the cantata "Paul Revere's Ride," by Carl Busch.

Mrs. Grace Almy, an American singer who has won distinction in foreign musical circles, has been visiting friends in Baltimore. She is now en route South, where she will sing in a series of concerts, and also in oratorio. Mrs. Almy may appear with the Conried forces later in the season.

G. Waring Stebbins, formerly of Carnegie Hall, has opened a new studio in the Hotel Narragansett, Broadway and Ninety-third street, where he will teach the art of singing on Mondays and Thursdays. On Tuesdays and Fridays he will teach at his Brooklyn studio, No. 1171 Dean street, and on Saturday, for the convenience of professional singers, at the Emmanuel Baptist Church.

Beatrice McCue, assisted by Miss Mills, gave two concerts recently in Newport, Pa. Miss McCue is secretary of the Tuesday Musical Club, and Miss Mills is a pupil of Guilman, in Paris, and studied in Leipzig. Selections ranging through Ambrose and Hawley, Tschaiakowsky, Chopin, Beethoven, Homer and Mendelssohn were charmingly rendered to an audience showing discrimination and appreciation.

The special musical services arranged for Simpson Methodist Church, Brooklyn, Albert Reeves Norton, organist and choir-master, will include a miscellaneous program on Oct. 27, the "Song of Thanksgiving" of J. H. Maunder, Nov. 24; Schumann's "Advent Hymn," Dec. 22; a special program from Gounod's works, Jan. 26; selections from "The Messiah," Feb. 23; a special Mendelssohn program, Mar. 29, and H. R. Shelley's "Death and Life," on Easter. The chorus consists of twenty-five good voices with a solo quartet consisting of Evelyn Chapman, soprano; Frida M. Olsen, contralto; James H. Richards, tenor, and R. A. Young, baritone.

George F. Bauer, teacher of piano, organ and theory, has resumed his lessons at No. 34 Morningside avenue, New York.

Loudon Charlton was in Washington, D. C., during the past week looking after musical events for the coming Winter.

Emilio Agramonte has resumed lessons at No. 6 West Twenty-eighth street, after a successful Summer season in Kansas City.

Mme. Hervor Torpadie has returned and resumed her lessons on October 7 at Carnegie Hall. A large class of pupils is already enrolled.

Henry Kaspar returned last week to Germany to continue his study of the piano, after spending the Summer with his parents in Washington, D. C.

Helen True Winslow, a teacher of singing, has returned from her vacation and reopened her studio, at No. 470 West One Hundred and Fifty-seventh street, New York.

Rose Stangé has resumed teaching at her studio, No. 277 Fifth avenue, New York, and looks forward to a busy season and the presentation of several of her pupils in opera and concert.

Eugene Pirani reports he is meeting with great success in his lectures on the high school of piano playing which he is giving abroad. On September 16 he played at Frankfurt, and on the 17th at Cologne.

Theodore Habelman, formerly of the Metropolitan Opera House, purposes organizing special classes for coaching in opera, pantomime, etc., at his new studio, No. 909 West End avenue, New York.

Fitzhugh Coyle Goldsborough has just returned to Washington, D. C., from a week's engagement at the Jamestown Exposition, where he was warmly received in daily violin recitals at the Auditorium.

Annia M. Weed, whose studio is at No. 111 West One Hundred and Fourth street, New York, makes a specialty of regulating misplaced voices by her own natural method. She has classes and also gives private lessons.

Paolo Gallico, the eminent Italian pianist, has returned from an enjoyable vacation abroad, and has resumed his lessons at his studio, No. 9 East Fifty-ninth street. Under the direction of Wm. Knabe & Co. he is planning an extensive recital and concert tour.

Felix Garziglia has been engaged as organist of the new Calvary Methodist Church of Washington, D. C. This was the outcome of his presiding at the organ during the week of opening services, which won for him such appreciation from the pastor and congregation that a liberal offer was made to retain him, which he accepted.

Alexius H. Bass, baritone and vocal teacher, has recently arrived from Berlin, Germany, where he spent some time studying under Alexander Heinemann. Mr. Bass has a large repertoire of German song classics and sings also in English, French and Italian. He is now at home to pupils at No. 127 West Sixty-fourth street.

Mme. von Unschuld-Lazard has just completed a text-book of music which will be of much interest to pupils and teachers. It has been placed with a New York publisher to appear in German and English. Mme. von Unschuld will be remembered as having written "The Hand of the Pianist," which was so highly recommended by Leschetizky, whose method it expounded.

Much interest is felt in Washington, D. C., in the return of Angelo Fornani and his bride, for Mr. Fornani lived in Washington many years before he toured with Zelle de Lussan as accompanist and soloist, and his parents and brother still reside here. Angelo Fornani was a recognized pianist while in the National capital and his many friends were glad to see his talents appreciated when he was engaged to go with De Lussan.

William C. Carl has returned from a visit with Alexandre Guilman, at Meudon, France. While abroad Mr. Carl was entertained by many of the leading European artists, being given a luncheon at the Royal College of Organists in London, where he was guest of honor. Mr. Carl is now making the final arrangements for the reopening of the Guilman Organ School on October 15. The course has been revised and made of practical value in all departments.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of "Musical America" not later than Friday of the week preceding the date of publication.

INDIVIDUALS.

Abbott, Bessie.—Cincinnati, Oct. 12; Asheville, N. C., Oct. 14; Atlanta, Oct. 15; Birmingham, Oct. 16; Nashville, Oct. 17; St. Louis, Oct. 18; Topeka, Oct. 19; Salina, Kan., Oct. 21; Denver, Oct. 22; Colorado Springs, Oct. 23; Omaha, Oct. 24; Sioux City, Ia., Oct. 25; Des Moines, Oct. 26; St. Paul, Oct. 28; Stillwater, Minn., Oct. 29; Red Wing, Minn., Oct. 30; Northfield, Minn., Oct. 31.

Barbour, Inez.—Carbondale, Pa., Oct. 16.

Bender, Max.—Chicago, Oct. 24.

Bergmann, Minnie.—St. Paul, Oct. 23.

Bispham, David.—Pittsburg, Oct. 15; Jamestown, Oct. 17; Brooklyn, Oct. 24; Buffalo, Oct. 26.

Brennan, Millicent.—Columbus, O., Oct. 15.

Buhlig, Richard.—Dobbs Ferry, Oct. 31.

Calvé, Emma.—Toronto, Oct. 21; Grand Rapids, Oct. 25; Chicago, Oct. 30.

Chamberland, Albert.—Montreal, Oct. 17.

Collier, Bessie Belle.—Brooklyn, Oct. 24.

de Pachmann, Vladimir.—Buffalo, Oct. 21.

Hamlin, George.—Chicago, Oct. 13.

Hinkle, Florence.—Kingston, N. Y., Oct. 25.

Hambourg, Mark.—Toronto, Oct. 18.

Hofmann, Josef.—Carnegie Hall, New York.

Lapham, Agnes.—Chicago, Oct. 14.

Linde, Rosa.—Jamestown, Oct. 30.

Miller, Christine.—Pittsburg, Oct. 15.

Miller, Reed.—Pittsburg, Oct. 15.

Macmillen, Francis.—Syracuse, Oct. 14; Wilkesbarre, Oct. 15; Scranton, Oct. 16; Harrisburg, Oct. 17; Reading, Oct. 18; Shenandoah, Oct. 19; Lebanon, Pa., Oct. 21; Pottsville, Oct. 22; So. Bethlehem, Pa., Oct. 23; Jamestown, Va., Oct. 25; Jamestown, N. Y., Oct. 29; Warren, O., Oct. 30; Conneaut, O., Oct. 31.

Orth, John.—Boston, Oct. 12 and 19.

Paderewski, Jan.—Bridgeport, Conn., Oct. 28; Baltimore, Oct. 29.

Samaroff, Olga.—Boston, Oct. 28.

Schumann-Heink, Ernestine.—Brooklyn, Oct. 17; Chicago, Oct. 20; Columbus, O., Oct. 25.

Sembrich, Marcella.—Norfolk, Va., Oct. 14; Chicago, Oct. 27.

Sicksz, Jan.—Columbus, O., Oct. 15; Detroit, Oct. 22.

Van Hoose, Ellison.—Louisville, Oct. 31.

Walker, Julian.—Lowell, Mass., Oct. 28.

Winkler, Leopold.—Selinsgrove, Pa., Oct. 25.

Zeisler, Fanny Bloomfield.—Indianapolis, Oct. 14.

Young, John.—Kansas City, Kas., Oct. 14; Wichita, Kas., Oct. 15; Parsons, Kas., Oct. 16; Emporia, Kas., Oct. 17; Topeka, Kas., Oct. 18; Chicago, Oct. 20; Milwaukee, Wis., Oct. 21; Aurora, Ill., Oct. 22; Appleton, Wis., Oct. 23; Minneapolis, Minn., Oct. 24; Eau Claire, Wis., Oct. 26; Oshkosh, Wis., Oct. 28; Kankakee, Ill., Oct. 29; Lafayette, Ind., Oct. 30; Holland Mich., Oct. 31; Coldwater, Mich., Nov. 1; Brockton, Mass., Nov. 4; Leominster, Mass., Nov. 5.

ORCHESTRA, QUARTETS, ETC.

Bessie Abbott Concert Co.—Cincinnati, Oct. 12; Asheville, N. C., Oct. 14; Atlanta, Oct. 15; Birmingham, Oct. 16; Nashville, Oct. 17; St. Louis, Oct. 18; Topeka, Oct. 19; Salina, Kan., Oct. 21; Denver, Oct. 22; Colorado Springs, Oct. 23; Omaha, Oct. 24; Sioux City, Ia., Oct. 25; Des Moines, Oct. 26; St. Paul, Oct. 28; Stillwater, Minn., Oct. 29; Red Wing, Minn., Oct. 30; Northfield, Minn., Oct. 31.

Boston Symphony Orchestra.—Boston, Oct. 12.

Boston Sextette Club.—Sigourney, Iowa, Oct. 12; Ottumwa, Iowa, Oct. 14.

Olive Mead Quartet.—Bridgeport, Oct. 14; Appleton, Wis., Oct. 18; Madison, Wis., Oct. 29; Dubuque, Ia., Oct. 30; Omaha, Oct. 31.

People's Choral Union.—Boston, Oct. 13.

Philadelphia Orchestra.—Philadelphia, Oct. 18.

Schubert Club.—St. Paul, Oct. 23.

Sousa's Band.—Vancouver, Oct. 14; Bellingham, Oct. 15; Everett, Oct. 16; Aberdeen, Oct. 17; Olympia, Oct. 17; Portland, Ore., Oct. 18 and 19. San Jose, Oct. 21; Sacramento, Oct. 22; Berkeley, Cal., Oct. 23; Fresno, Oct. 24; Los Angeles, Oct. 25 and 26; Long Beach, Oct. 27; San Francisco, Oct. 28, 29, 30 and 31.

Theodore Thomas Orchestra.—Chicago, Oct. 12, 18, 19, 25 and 26.

OPERATIC ORGANIZATIONS.

"The Merry Widow"—Philadelphia, Pa., Oct. 12-19; indefinite, New York City, New Amsterdam Theatre.

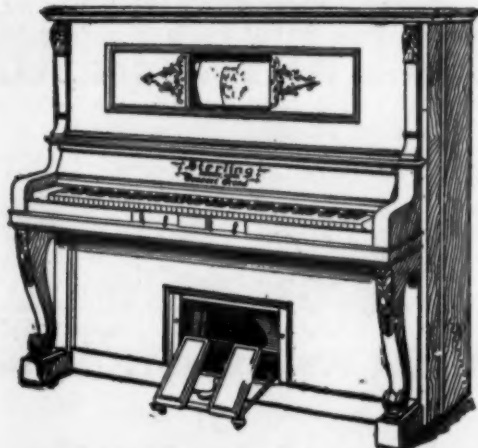
"Madam Butterfly"—Elmira, N. Y., Oct. 12; New York City, Garden Theatre, Oct. 14, for 3 weeks.

"A Yankee Tourist"—Astor Theatre, New York City.

"The Prince of Pilsen"—Seattle, Wash., Oct. 12, 13; Victoria, B. C., Oct. 14; Vancouver, B. C., Oct. 15; Bellingham, Wash., Oct. 16; Everett, Wash., Oct. 17; Lansdowne, Wash., Oct. 18; North Yakima, Wash., Oct. 19; Spokane, Wash., Oct. 20-22; Missoula, Mont., Oct. 23; Helena, Mont., Oct. 24; Butte, Mont., Oct. 25, 26; Jamestown, N. D., Oct. 27; Fargo, N. D., Oct. 28; Grand Forks, N. D., Oct. 29; Winnipeg, Man., Oct. 30.

"Woodland"—Newburg, N. Y., Oct. 12; Asbury Park, N. J., Oct. 14; Plainfield, N. Y., Oct. 15; Perth Amboy, N. J., Oct. 16; Allentown, Pa., Oct. 17; New Brunswick, N. J., Oct. 18; Trenton, N. J., Oct. 19; Richmond, Va., Oct. 21; Charlottesville, Va., Oct. 22; Staunton, Va., Oct. 23; Charleston, W. Va., Oct. 24; Huntington, W. Va., Oct. 25; Parkersburg, W. Va., Oct. 26; Zanesville, Ind., Oct. 28; Ft. Wayne, Ind., Oct. 29; Lafayette, Ind., Oct. 30; Champaign, Ill., Oct. 31.

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Mapleson's Persuasiveness.

H. E. Krehbiel, in his series of articles on the history of grand opera in New York, relates an incident in the career of Colonel Mapleson at the old Academy of Music which illustrates the persuasiveness of that gentleman. The story has to do with a theatrical costumer who had failed to collect a bill for \$1,500 from the impresario.

After placing the matter in a lawyer's hands he decided to give the colonel one more opportunity to "square himself."

"I found the colonel in his office," said he in relating the incident, "cutting the corners off of tickets and sending them out to fill his house for the next performance. While he clipped he talked away at me in his cheerfulness and blindest style, told me how sorry he was that he could not pay me out of hand, and deplored the action which I had taken, but with such absence of all resentment that I began to feel ashamed of myself for having threatened to shut him up. After half an hour I agreed to send a messenger post haste to my lawyer and call off the sheriff. This done he borrowed \$75 cash from me and I went away happy. I tell you, I know lots of managers, but there's only one Colonel Mapleson in this world."

"Whether or not my friend ever collected this bill I do not know," relates Mr. Krehbiel, "but this I do know, that when the colonel ended the campaign of 1884-'85 Mme. Patti's name was on his list of creditors for a considerable sum—\$5,000 or \$6,000, I believe. The next time I met him he was sauntering about in what passes for a foyer in Covent Garden Theatre, London. The rose in his buttonhole was not more radiant than he.

"What are you up to now, colonel?" I asked him.

"In what respect?"

"In a business way, of course."

"Well," with a twinkling smile, "just now I am persuading Adelina to sing at my benefit."

"Will she do it?"

"I think she will." And she did.

"Mapleson was one of the last of the race of managers who had practical training in the art in which he dealt commercially."

Elsa Ruegger, the Belgian 'cellist, who has toured extensively both in Europe and this country, will hereafter be connected with the Klindworth-Scharwenka Conservatory in Berlin, where besides individual teaching she will conduct a class in chamber music.

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